

## THE ARTISTIC DEVELOPMENT OF LONDON.

By E. A. RICKARDS [F.] and PAUL WATERHOUSE [F.].

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### I. By E. A. RICKARDS.

**A**FTER all that has been said during the last year under the inspiration of the movement which culminated in the Town Planning Conference, it is difficult to find any original thoughts on the subject. That is, in the abstract; for one could take portions of London and deal with the possibilities of their aesthetic development, graphically and theoretically, but any one of these would require more time than I could possibly ask you to give me to-night. Therefore I propose to confine myself to a few disjointed observations which might come under the heading of artistic development as applied to the externals in the central and best known portion of our city.

We have seen that if London is at any time to affect the large manner of the Continental and American city, she has little as a basis to work upon; certainly no centre of interest such as the buildings and gardens of the Louvre and the avenue leading from them. When one thinks of the development of a city one thinks naturally of some such central motive—the occasion offered in the historic case of Wren and his scheme in connection with St. Paul's. Such chances have consistently been lost sight of or ignored from then onwards, and in our own time the opportunity presented at South Kensington with the Albert Hall as a beginning stands out as an example.

With all its deficiencies this neighbourhood occurs to the mind as one of the spots on the map of London, and one can only think of what its possibilities were if one can imagine it having been under the control of, say, the Paris Municipality of the period. I shall revert to the influences of the artists responsible for the two buildings first erected on this ground and the noble suggestion given out by them which was so soon obscured. In a general review of this past opportunity the Albert Hall stands out as the focal point and seems to have been very rightly placed.

Had any real symphonic treatment of the neighbourhood taken place around this, in which the theme given out by this building could have had its due development, we should have had some such central motive for this portion of the city on a scale that would have brought it into touch with other centres that now seem remote. It is curious how closely related comparatively distant landmarks seem when we have their surroundings in harmony. The waves of their respective influences link them in idea. Compare, for example, the apparently close relationship of portions of Paris with what seems undue separation between others in London.

Of course I could go on indefinitely reciting a list of London's lost opportunities, but this will suffice as an illustration of those on a larger scale. There is abundant evidence that we have never cared for development in the literal sense of the word. The jealous way in which the very large amount of open space in London has been guarded is a large part of the proof. That these spaces should be put in some sort of order, and even be rendered available for traffic or other forms of recreation than seclusion and lung-filling, does not necessarily entail any loss of area or any incroachment in a tangible way on such preserves.

This is a superstition which will have to be mastered if we are ever to create any considerable spheres of influence and character in our new city, any effect of space through which a motive may be repeated and developed in all its possibilities of form and suggested harmonies. We hear enough of how iniquitous it is that private ownership should stand in the way of the small street improvement, but how much more so it is when a small corner of some Crown lands or public space stands in the way of the general good. We are surely illogical people in these matters, or else most dangerously sentimental. We allow no hands to be laid on the enclosed squares which could be so exploited in certain neighbourhoods such as Bloomsbury and Kensington, yet the whole artistic character and general design of the surrounding buildings is set back and in many cases eternally ruined by the substitution of raw terra-cotta and exotic material in the worst design. Even in the neighbourhoods of the most marked character and charm which bear the stamp of a real and definite period, such as portions of Mayfair, the exotic design of the Flemish gable and other vagaries of accomplished but misguided artists in our profession are evidence of a total lack of evolution from a very beautiful motive left us by the eighteenth century. The work of so many accomplished American designs openly derived from the suggestions of this period testify to the possibilities we have let slip in developing these districts of London in a manner entirely harmonious with the character so definitely imprinted on them, and yet imparting a very modern feeling in the result. I believe the Bloomsbury streets and squares are quite a field of study for the Americans, and many a beautiful piece of treillage ironwork and refined piece of design has its influence in the modern city architecture of America.

Then, again, we lay down restrictions in the material to be used in certain new streets: no other material than stone to be used for the elevation of business premises for example, while some of our largest public buildings are being erected with such a material as red brick largely introduced and cutting up the façades. This is surely reversing what might be the real order of things. In new avenues that have been laid out in which it has been possible to allow of a certain direction if not an absolute vista, gable fronts are permitted which break all continuity of design and any feeling of coherence which decided horizontality in the character of the buildings would have ensured.

As an example from which much might be developed and acted upon in the treatment of many of our avenues, let us take Pall Mall, perhaps the most beautiful street in London, by reason not of its uniformity, but of its harmony of design and the subordinate interest of its individual buildings. Double the scale of operations and you have Oxford Street with its emporiums in place of clubs, capable of just as solid and artistic an expression of their purpose. We have some evidence already of this, with the strongly marked horizontal lines of the several new blocks lately erected and the happy abstention from the angle entrance. I would go farther in my development of the theme given out in Pall Mall, and take the motive of the succession of lamps and braziers which line the areas to the clubs. These are all very evident on an evening of celebration such as the festival of the King's Birthday and line the vista of the street in the most beautiful way. Imagine the avenues of mammoth stores with handsome standards of regular height, but in character corresponding with the building opposite which they are placed. Lombard Street, with its signs and again strongly

marked horizontal features, though of very different proportions, is another example. London has many other motives that might be developed, and even the three or four generations immediately behind us have not been without ideas of general forms and balance that are not strained in effect. Witness Regent Street and its continuations and the beautiful relation to the scale of life about it. Our own times have been responsible for breaking the continuity of design in many districts, and before being in a hurry to graft exotic treatment of obviously foreign design upon them it would be well for us to consider whether there were possible developments of the traditions and character in many places still so strongly in evidence. Of course in the case of shop-fronts and subordinate features the interest is localised, and the greater the variety in contained spaces the more artistic and interesting a street may become. The exotic element in a cosmopolitan centre such as the Rue de la Paix in Paris is an example of what I mean, and occupiers of the shop-fronts of Regent Street had this very fine precedent when their individuality was first threatened. In London, with its narrow streets, it must be recognised that the commercial plane or the bazaar is on the street level and not a few stories above. The eighteenth century in London recognised this, and we in our own age of ugly advertisement have cut across this tradition and invented the display of the façade above.

I should like to feel that there was any possibility of the designs of our new streets developing along the lines of a more comprehensive simplicity, with the tradesman's appeal confined more to the level of the public rather than displayed to the elements above.

It is idle to suggest the effect of monotony with the ever-changing direction of our picturesque roadways and the broken vistas with which they abound. To myself it is evident that some simplification of the units of street design is essential if the formal ideas lately so much the mode are to be embodied and materialised amongst us.

Apart from the practical advantages of direct communication and other attributes of light and air, &c., I do not see the artistic gain in such London developments as, for instance, Kingsway and its approaches, if the so-called improvement be carried no farther than it exists as it were on paper and is confined to one dimension. It may be argued that the general lines are laid down for posterity, to be decorated by works of art of a more enlightened age. That is certainly characteristic of our usual method of half measures and the British way of missing the spirit of an imported idea in its entirety.

Many formal schemes which have been advanced during the last years or months for the development of London have pretty well proved, on investigation and in some cases in execution, that a larger field is necessary for their success. To force arbitrarily into an absolutely symmetrical and formal pattern any small portion of our city, is very often to reduce the scale in relation to surrounding property and to repeat the effect of the patched garment.

The scale of London which has taken so many centuries to evolve will always be with us, and if we can possibly give an effect of order in the many improvements of our time we shall be developing in a much freer manner than by these Continental schemes in miniature. A feeling of order, I repeat, is the most we can hope to attain to, and this combined with interesting detail would eventually result in a beauty which would be London's own. Our spaces outside those sacred and proscribed areas of parks and privately owned enclosures are small enough in effect at present, but by the affectation which we have seen suggested in so many recent professional and amateur proposals, they would only amount to so many breaks in rhythm of our streets as produced by the accident of business and residential fashion.

They would be tight and cramped and forced in effect, and all fluency, which is such a complement of real grandeur, would be missing. Just as our climate has a softening effect on the forms and the materials of our buildings, so in like manner it atones for so much of the irregularity of our town systems, and I am convinced that a development of possibilities

as far as London is concerned sufficient to result in a sense of order rather than symmetry, is the real keynote of our progress.

This is all I can say in this short Paper regarding the question of London's artistic development; but turning to details there is a wealth of possible suggestions. I have already during the past twelve months read two Papers on the subject of monuments and street decoration, and I would not weary you by any repetition; but I would like again to draw attention to the fact, and to protest that so much work which is certainly within the province of the architectural artist should be so consistently placed in other hands. This is another superstition which we have to break down, and the result will be that a real comprehension of the use of architectural forms will result in an absence of their travesty from so much of our street furniture.

The simple backgrounds I have endeavoured to suggest would allow of much more freedom in the sculpture and other accessories. Some of the money expended so uselessly above the range of vision could be used to a better account within it.

In the larger issues under discussion during this week, the deductions obtained, based to a large extent on successful example, point to the fact that intelligent control, a jurisdiction that the smallest detail cannot evade, must be exercised over all these decorations and amenities of our town system; and this, so far, has never existed in any municipality in England. To render such control effective altogether, I must in my idea assume that questions of street arrangement, traffic systems, park and public space allotment, alignment and balance of buildings, and all the larger details of civic design are satisfactorily settled by you, and the various portions of the city ready to receive and contain the separate works which the decorative artist is straining to be loosed upon; and to be embellished by all that will serve to link the buildings, large and small, not only with themselves and the general scheme, but with the life in their midst.

Give this ideal field of operation all the solid foundations of a town scheme, with every possibility of artistic embellishment provided for: who is to be entrusted with the design and control of all these accessories to the dominating and enclosing general masses?

Naturally one would think those fitted by training and natural ability to do so; and it should be the duty of those in authority to seek out such special ability, and rise superior to the hitherto prevailing superstition (which I am bound to say has been largely fostered by the generality of artists, as distinct from the architectural profession) that such details of ornamentation are outside the province of the architectural artist. We have seen how, in the training of the French architect, a complete study of all those details is included, and in the highly imaginative reconstructions of, for instance, Prix de Rome students, how large a part is taken up by the life and general attributes of the period in question, in addition to the restoration of the chief monuments and buildings themselves. Admitting that the artistic education of the English architect is far behind that of his French neighbour, the parallel is worth drawing, for his qualifications for assisting in the general furnishing of the streets are surely greater than those where training has been almost entirely confined to the studio and what can be executed by themselves in such a space.

But the whole matter is one of reciprocity between the various bodies which from time to time are looked to as guides and directors in any of the changes in our surroundings. We have not lacked instances recently in the many enterprises that have come under public discussion.

It cannot be said we have failed in respect to the sister arts and their representative institutions, or to the engineering world. We have sought their assistance and co-operation on most possible occasions, but the time has now come when the comprehensive nature of our own art must be acknowledged if we are to progress and develop the latest accomplishments



which our improved education and widened outlook have given us. Any bolstering-up of amateur and unintelligent proposals, or any disloyal and capricious siding with such ignorance in the face of scholarship and good taste, should be collectively denounced by us. If we have right then we have might; but that truth has not yet dawned upon us. Therefore I suggest that one example of fearlessness in asserting our knowledge would result in accelerating future development more than all the discussion which takes place among ourselves. I presume I am forbidden to mention specific instances, but I am ready if called upon to name them. They are probably in your minds as they are immediately under notice. Any action from this Institute in those cases would have been a proof that it is from ourselves that the real suggestion and control must come and not from the uninformed.

The real problem before us is not to discuss principles. It is to find and employ the means to apply them.

## II. THE MEANS TO THE END. By PAUL WATERHOUSE.

THE subject on which you have been good enough to ask me to address you is the artistic development of London. There are many aspects of the subject. The one which I have chosen is perhaps the duller, but it is certainly not the least important. If the theme is dull, at least the speaker will not be prolix. I will say what I have to say in the shortest possible compass. Perhaps I may bring things before you which I should have hardly dared to write had I realised in what distinguished company they would be spoken. I can only ask you to forgive my temerity.

By "artistic development" I understand in the main the architectural development. In other words, I put to you and to myself this question, How, if London has to be developed, shall we Londoners manage to conduct this development on true architectural lines; how shall we get the best artistic result? Now, there is one very interesting way in which every architectural artist in this room or outside it can answer this question. He can give his own view as an artistic creator on the subject. He can say, "You leave this matter to me and I will see it through. Give me London as it is, give me full powers and a reasonable honorarium, and I will both make the necessary plans for the development and improvement of the metropolis, and will also control the architectural composition of that development. Or, if I am to be denied the actuality; if the appointment, the unlimited powers, and the reasonable honorarium are to remain a mere phantom, I will set before you hypothetically in a lecture the things which I would do if I had my way."

Such an answer is a very proper one, and the result in the form of many lectures, papers, and schemes, has already proved interesting. To-night we have received an individual contribution—an offering of aesthetic opinion from my colleague Mr. Rickards. I myself have at your invitation here, and at the invitation of a kindred society, twice embarked on modest voyages of invention in this attractive sea. But to-night I withstand the temptation of another such voyage; I want to attempt an answer to the question implied in your subject-title on different lines. I mean in fact not to lay any aesthetic project before you, but merely to inquire by what means any such projects as may be forthcoming are ever to be brought to fruition in fact. My theme will essentially be a barefaced suggestion that there are certain duties to be done which can only be done by architects, and that in consequence architects should be employed for the purpose of doing them. I offer no kind of apology for this. "Architects," said Mr. John Burns, "should come down from their perches"—their "pedestals" was, I think, the actual word—"and offer themselves for the needful work."

we are a decently modest race, and modesty debars; but there is no sort of reason why modesty should draw us into a tacit denial of the obvious fact that we architects as a body exist for the performance of our functions.

Cities beautiful owe their beauty to their streets and their houses. The streets may be beautiful by accident and irregularity or by deliberate street design. The houses of these streets may be beautiful individually or collectively. Our London contains—I hope always will contain—beauty of all these four kinds: two classes of streets and two of houses. But it is clear that some artistic sense should ever be watchfully controlling these four elements of beauty. Let me express them more fully for a moment.

No old street that owes its beauty to collective symmetry or to regularity of grouping should have that symmetry or regularity disturbed by the lack of some authoritative voice of control. Similarly no street whose charm is the random accumulation of irregular façades in irregular lines should have the charm of those elements violated by the intrusion of incongruous units, nor even by a thoughtless introduction of undue regularity. But conversely there are places in which obviously the removal of chaos in favour of symmetry would be of great artistic value—places where a wise control of a group of buildings would make for greater beauty than could result from a series of contiguous individualities. And this brings us to the question of individual house design, the system under which most of our London architecture is produced. Can we truly say that throughout the important streets of central London there is at present any power at work which makes impossible the erection of buildings by incompetent designers? Is it not clear that there are many sites of great artistic importance which from time to time become occupied by buildings which would never have got carried into execution if there had been even a mild censorship exercised over the whims or the weakness of the designer?

Gentlemen, there are three propositions which I have to put before you, which propositions you will agree are self-evident axioms.

The first is that the preservation of London's past and the guidance of London's future are an artistic trust of the greatest importance. So important is that trust that those on whom it is imposed should in their own interests take reasonable professional advice as to its fulfilment.

The second is that, as it is not merely an archæological trust but an artistic one, the necessary guidance of the action of the trustees should be sought not from committees or societies, but from individuals. Art is produced by individual artists, not by corporations.

And my third proposition is that the proper advisers are architects.

Now, the present age in England is exceptionally strong in the numbers and quality of architects. There can be no doubt about this. Any architect who has had experience, as assessor in open competitions, of the wealth, the profusion of design which comes pouring in from all parts of the kingdom can testify to this. So can anyone who has looked through the really splendid and truly academic work submitted for our Institute prizes and sent in among the Testimonies required for our examinations. The best level is a really high one, and the numbers are great. There are, of course, weak men, ignorant men, and uneducated men among our ranks, but no thoughtful and observant student of modern English architecture can possibly deny that in numbers and merit the British architectural world of to-day is strong. However gloomy a view one takes of the general competence of mankind, at least a third of the 1011 architects in the London Directory may be assumed to be men of ability; and even if you reject half of this third as being specialists in other than civic design, even if you go to the length of refining your selected remainder by dividing it by ten, you would still have 16 or 17 architects available. But this is trifling. There is undoubtedly an abundance of architects.

Against that wealth we have to set the indisputable fact that as far as London is concerned great enterprises of vast importance are sometimes undertaken without any architectural advice

whatever, that architectural advice when offered by the Institute in a corporate way and in a friendly spirit is often though not always ungraciously declined, and finally that much as individual owners may do on individual sites to secure good architectural effect in isolated instances by the engagement of first-rate architects, there is a conspicuous lack of general architectural control over these larger issues which are really of major importance. Those who would be aghast at the idea of a twenty-thousand-pound building being erected without architectural advice have no anxiety at all at the prospect of a street, a bridge, a parish, a borough, or of London itself being left without any but the most accidental and spasmodic artistic direction.

There is no good reason for this state of things and no excuse.

Construction as ruled by the Building Acts is admirably censored and controlled by our excellent system of district surveyors. Sanitation is also rigorously and vigorously regulated by the surveyors of the various borough councils. But the *art* of London building passes almost free of public control and stimulus. Why should this be?

I say "almost," and I wish to acknowledge to the full the honourable exceptions.

Some of the great landowners of the metropolis have for many years exercised some control over the designs of buildings to be erected on their estates. That this control has always been efficient in its results is perhaps more than we could expect; but there can be little doubt that it has from time to time choked unworthy designs at the birth, and it has certainly here and there led to the setting aside of individual eccentricities where uniformity was desirable or where some corporate and combined effect was of more importance than the considerations of a particular site. Occasionally also it has led even in the heart of London to the courageous laying out of a new street, or at least to a bold measure of transformation.

But even where this censorship has been vested in the critical powers of an acknowledged architect I doubt whether we have ever got from it the artistic force which is available.

You will realise that my problem is not whether more artistic control is required, for that is a certainty; nor whether architectural talent is available for such control, for that also is a certainty; nor is my question what would Mr. A. or Mr. B. or Sir X. Y. Z., the leaders of our craft, make of the London problem if they were in charge of it, for that is a mere hypothesis.

No; my problem is this: How are Messrs. A., B., and Sir X. Y. Z. to be brought within striking range of the work which so obviously lies waiting for them? That is my point in all its naked horror. But is it really naked, and if so is it really horrid? The only indelicacy about it is that it should have to be said by an architect among architects. I could wish that for this evening we could all become dentists or coal merchants. Then, stripped of all suspicion of bias, the words which I utter to-night could not possibly fail of their appeal to reason. But can we for a moment let the suspicion of bias or the fear of a charge of professional self-seeking blind our eyes or the eyes of an enlightened public to the very obvious logic of the facts which lie so plainly before us? Here let me gladly acknowledge that in some of my recommendations will be recognised an echo of things said several years ago by Sir Aston Webb.

The London problem lacks efficient artistic advice, efficient artistic control. London, which wisely and cheerfully spends many thousands a year on its regulation of good building and good sanitation, cannot possibly grudge the comparatively trifling expense of good architectural direction. And if there were any body of artists other than architects to whom the duty could possibly pertain we should, I am sure, frankly say so. There is, there can be, no possible doubt but that what is needed is the employment by London for London of the very highest architectural advice in those problems of collective architecture which are, if people would only believe it, greater, not less, than the task of designing individual buildings for individual sites.

And now comes the crucial question. By what machinery can such a result be brought about?

Would it be practicable to appoint an architect who should have supreme advisory control over all street architecture, all street-planning schemes, and all questions of the guardianship of existing architectural monuments? Yes and no. That there should be a man who is architecturally supreme is, I believe, not a wild dream, but a practicable and very desirable solution of our difficulty. But no one man could do all the work that needs to be done, and no committee of men can, as we have agreed before, effect work which can be styled work of art. How then are we to get individual artistic genius applied to the whole of this great acreage of buildings. My suggestion is that it should be made compulsory on each of the boroughs whose territory comprises the heart of London to appoint a borough architect. The functions of that architect would in no wise overlap either those of the district surveyors who have their appointed spheres under the London County Council, or those of the surveyors already holding office under the boroughs. Both of these classes of men have their hands full, and do their work uncommonly well. My borough architect would have as his primary and simplest work the passing or rejection on purely æsthetic grounds of the designs of intended new buildings. His critical censorship would extend to the admissibility of altering valuable old buildings, and he would sometimes no doubt have to exercise a veto against the destruction of work of historic or artistic value. With him again would lie the duty of advising his borough, probably in consultation with a central authority, on the formation of new streets or new frontages; it would be for him to decide whether in certain places individualistic architecture should give place to the grouping of houses in larger composition, and he would be looked to as the guardian of art in those public works which boroughs so often carry out without any architectural advice whatever.

In cases where, as in the formation of squares or the approach to a bridge, collective architecture seems desirable he would very probably be himself responsible for the elevations, but I would propose that he should be at full liberty to initiate a competition for such work or to advise the engagement of another architect. The borough architect, who must essentially be a man of accepted and conspicuous standing, should be paid a fixed yearly income for his services. He would not be debarred from general practice, but should be prohibited from private engagements in his district, in which he would only perform his critical and advisory functions and such works of general design as he thinks well to keep in his own hands, and for which no payment outside the yearly salary would be made.

I have mentioned this money question not because it is of primary importance, but simply to make clear the position which, in my opinion, the borough architect should occupy in relation to his employer on the one hand and his brother architects on the other.

My reason for proposing that the borough architect should not be debarred from general practice outside his borough is threefold. In the first place, it is of supreme importance that the men selected for these posts should be the very best that England can produce. I would have the posts coveted among architects not as berths but as honours. If you make the holding of them conditional upon the abandonment of other outside work, you will deter the best candidates, the men who love their art for its variety of scope, the men whom no allurements of pay would entice from the free range of unfettered opportunity.

A second and connected argument is, that if the salary were made commensurate with the abandonment of the full practice of a first-rate architect, you would either attract inferior men and mere place-hunters; or if you succeeded in bribing the best by a lure of gold, you would perhaps rob them of some of their vitality; for architecture is a sword which is kept bright and sharp by use. Moreover, you would be placing an unnecessary financial burden on the boroughs.

In saying this I am not ignoring the fact that the man with the largest practice is by no means necessarily the best architect; still less do I overlook the consideration that you may

easily find an artist of first-rate critical ability who has never achieved the acquisition of a large *clientèle*.

My third reason against making the engagement an exclusive one is perhaps the most important of all. I wish to suggest that these engagements should not be permanent. It is before all things desirable that the duties of these posts should be fulfilled with extreme vitality. Architects, like other animals, grow old, and in some cases their critical and initiative vitality decreases with age. Again, in choosing an architect, as in buying a horse, it is possible to make a mistake. It is, therefore, of the greatest importance to the boroughs that they should not be saddled with inefficient administrators. For this reason I propose that the initial appointment should be for three years only, renewable at the option of the borough for other successive periods of a like span. Such a system of tenure would make the acceptance of the posts impossible to architects in good practice unless they were allowed perfect freedom for the exercise of their private practice in conjunction with the borough work.

Next comes the grave question of the method of appointment. Without doubt the nominations should come in the first instance from the Council of this Institute. Special conditions would no doubt apply to the nomination of the original appointments, but if once the scheme were in full working order the most natural procedure would be for each borough, when its vacancy occurs, to make application to the Council of the R.I.B.A. for the nomination of not less than two men, from whom the borough would then make their own selection. The initial nominations would in like manner be made by the Royal Institute, but as there would be some seven or eight appointments to be made simultaneously, a larger nomination, say of ten names, would be necessary.

The Act of Parliament enforcing the scheme would no doubt make it obligatory upon certain boroughs—*e.g.* the City of Westminster, the Royal Borough of Kensington, and the Boroughs of Holborn, St. Marylebone, St. Pancras, Paddington, Lambeth, and Southwark—to appoint architects forthwith; the remaining boroughs should in my opinion be given the option of making appointments, but I have very little doubt that in the course of a very few years or perhaps months a friendly rivalry in the matter of architectural prestige would lead to the rapid adoption of the system throughout the metropolis.

And what of the City? Good Londoners are taught to believe that my Lord Mayor carries a sword which the very King cannot withstand unless it be civilly handed to him at the spot where the Griffin plays substitute for Temple Bar; but it is not too much to hope that the heart of London which guards so many interests would also be brought into line with an attempt to protect what is after all one of London's greatest assets—her architectural beauty, past, present, and future.

Possibly it is necessary that Crown lands should be exempt; the exemption will be the more readily tolerated when we reflect that at times it has seemed as if the Commissioners of Woods and Forests were the only owners exercising any real æsthetic censorship over the architecture on their estates. I would not go the length of saying that that control has been administered without drawbacks, but at least it has been a valuable object-lesson in the practical possibility of such control.

And now having provided for a departmental distribution of architectural control we come to the final question. Is there to be some architectural monarch controlling this commonwealth of artists in the interest of co-ordinate action—if so, what are to be his powers, and what his title to office?

I take the view that just as the borough architects can control their districts without any undue interference with the legitimate artistic output of the architects whose designs will come under their scrutiny and protection, so also there is room for, and need for, an architectural head



Let us take his method of appointment first and his functions afterward. His electors should, I think, be the whole body of already appointed borough architects; they should have liberty to select him either from their own number or from outside, but if from outside they should, as in the case of the boroughs, seek a nomination of two candidates from the Royal Institute of British Architects. I am aware that a difficulty would here arise. The chief architect would, I think, of necessity be the adviser of the London County Council, and would, therefore, hold his engagement from them. The Council would accordingly very properly object to delegating their own powers of appointment to any outside body. Probably, therefore, the selective power of the Board of Borough Architects would be merely advisory; but it is obviously essential that whatever powers of appointment the County Council retain, the field of choice should be restricted to the limited number of men from whom it would be proper to select so important an officer, and it is right that architects themselves should be the judges of that limitation.

You have borne with my fancies very considerably so far; but I fear that the moment has come when some of my audience are murmuring that it is at least rather ridiculous for a private individual to produce a detailed scheme so subversive of the accepted system of London's constitution. My answer is that something subversive has got to be accomplished, and that my proposal is at least framed on reasonable lines. That London will undergo some important changes in its street structure, and that within a few years, is perfectly certain (the certainty is emphasised by the recently published report of the Traffic Branch of the Board of Trade); that these structural changes, whether effected under the Town Planning Act or not, should be undertaken without architectural guidance would be an artistic disaster of the first quality, but it is a very probable disaster if no effective artistic machinery is devised to meet the coming need. And after all the Boroughs and the County Council are very much younger institutions than London itself. Some may say, "Let things go on as they are. Plenty of good schemes are from time to time being put forward by individuals in an amateur spirit; these will have their effect, and in due course one or other of the improvements suggested by these self-constituted advisers of the town will be adopted, possibly modified, but eventually carried out. Architects need not press their services, we may trust to the good sense of our elected rulers to engage as occasion requires some architect of standing to advise on the more important issues as they occur."

Gentlemen, if you could assure me that an architect had been appointed to advise on the carrying-out of the propositions of the Traffic Commission, recently revived in the Board of Trade Blue-book; if you could bring me intelligence that arrangements had been made by which in future all questions of bridge construction and bridge destruction should be settled under architectural advice; if, again, you could set my mind at rest on the subject of South London by a certitude that some eminent architect was professionally occupied in the problem of the desirable connection between Westminster Bridge and the City; if, finally, you could promise that the new Mall improvements were not necessarily to lack architectural advice on the subject of the Spring Gardens bathos, I should then be satisfied, partially satisfied, that our rulers were dealing sanely with their trust. But even so I should want some evidence that there was co-ordinate action between these four advisers, and I should like to be certain that there was a master-mind at work. "A master-mind"—that brings me back to my architect-in-chief. I must dismiss his functions briefly, for the time is running out. I think I must first explain that in suggesting the creation of this post I intend no disrespect to the present office of Architect to the London County Council, still less to the gentleman (a personal friend of many of us here) who now occupies that office. The duties I am suggesting are other and wider than those associated with the present post, and should be entirely severed alike from those functions of Building Act control and of the design of

Council buildings which so fully occupy the time of the Council's architect. Nor can I proceed without in passing paying a tribute of gratitude both for the admirable design of Council buildings and for the unfailing courtesy and helpful consideration which we London architects receive from Mr. Riley and his staff. My architect-in-chief would be *imprimis* the adviser of the London County Council upon the whole handling of their larger schemes. All new streets that run from one borough to another would be in his charge; all bridges and cross-river communications would come under his control. Wide projects such as the wholesale and artistic dream of Mr. John Burns would be under his artistic care, and generally he would be the appointed adviser on the artistic problem of London as a whole. His relationship to the borough architects would be intimate and I believe cordial. He would be officially the chairman of their monthly meeting, informally he would be their constant advisory colleague. There would be in the case of architects or owners objecting to the censorship of a particular design by a borough architect a right of appeal to the monthly board, and this would virtually mean that all doubtful cases would come before the architect-in-chief. I must not take up your time by full details of his tenure of office. I will merely say that, subject to a period of probation at the outset and of retirement at the close, I consider that this appointment should be both permanent and exclusive. Let me here remark that my Board of Borough Architects is no real violation of the axiom against architecture by committee. It is merely a bringing together of the men who have their own separate though co-ordinate spheres of action.

The objector may still have something to say against my architect-in-chief. "Why," he will ask, "put any single man into a position of such awful supremacy?" My answer is that the position of awful supremacy exists whether we appreciate the fact or not. It exists, and it is wiser to fill it with a man than to leave it occupied by a vacuum. The problems which would be the province of this architect-in-chief, if ever he be appointed, have undoubtedly got to be solved somehow. They are now waiting for solution. They may of course be solved by the haphazard decision of unarchitectural citizens sitting in elected oligarchy over London's destiny, but is that the right course? And, if it is not, surely the only reasonable alternative is the voice of an individual, the only voice that can really control an artistic issue. And is it not right that such an arbiter should be selected by the most critically artistic electorate that we can devise?

His autocracy would, I think, be sufficiently tempered by the Board of architectural colleagues.

As to his supremacy, may I finish my paper by reminding you of a town-planning story which is 2245 years old?

There lived an architect called Deinocrates in the fourth century B.C., whose powers were great and whose ambition was greater. He sought, for the furtherance of his own opportunities, an introduction to Alexander the Great. First he applied to friends at Court, who made the usual civil replies, said that they would do what they could, and in due course did—nothing.

So Deinocrates took the matter into his own hands and acted, to say the least, unprofessionally. Hearing that the monarch was on a certain day to hold a Court in the open air, he went to the place of assembly and stood on an eminence at the outskirts of the throng. The costume he had adopted was not that of a professional man, but the startling disguise of the god Hercules, a dress consisting of a club, a lion's skin, and a little olive oil.

The King, who noticed the apparition, asked what it meant, and was informed to his surprise that the god was an architect. Deinocrates, called forward, submitted to Alexander an astonishing plan for carving Mount Athos into the similitude of a giant. The King declined the design with thanks, but intimated that he would be willing at a later date to find work for so enterprising a practitioner. Alexander was as good as his word, and committed to our aggressive predecessor the planning of no less a town than Alexandria. The moral of the tale is not, I need hardly say, that any living architect who thinks himself eligible for the post of

controlling London should appear before the Chairman of the County Council in the guise of Hercules, but simply this. Alexander was a supreme general. A great general is mainly a man who chooses his subordinates with successful discretion. Seeing in Deinoerates (whose name signifies the Man of Dreadful Might) a person of originality and courage, he rightly judged him the proper instrument of his purpose. It is such an instrument that London needs: a man of might.

And lest you should fear that any mortal so honoured would be burnt up with pride of fame, let me tell you the sequel of my tale. It is recorded in history, to the utter oblivion of Deinoerates, that Alexandria was laid out by Alexander himself.

History may forget the names of our future guardians of London, and may attribute all their efforts to the successive Chairmen of the London County Council. There will be little harm in this so long as these guardians have been appointed and have been allowed to do their work.

#### DISCUSSION ON THE FOREGOING PAPER.

MR. LEONARD STOKES, *President*, in the Chair.

EARL BEAUCHAMP, K.C.M.G., First Commissioner of H.M. Works, in proposing a vote of thanks to the readers of the Papers, said he should like to say a few words in praise of London as it already is. Everyone would admit that there were exceedingly ugly buildings to be found in London; but was it not equally true that there were a great many very beautiful buildings? We were too ready nowadays to depreciate the circumstances under which we lived. He ventured to think we were living in a period which was almost a golden age. In the last generation England had produced an immense number of real masterpieces of literature. So also with regard to art; he had very little patience with people who spoke of foreign countries as leading us in the matter of art. We in England could produce extraordinarily fine work, and there was hardly a single form of art which had not its distinguished exponent among us. He confessed, too, that he was in despair at the exceedingly high prices given at auctions for works of bygone masters. People without any knowledge of art who commissioned others to buy pictures for them at enormous prices imagined that they acquired in that way a certain amount of reputation as patrons of art. They were nothing of the kind. He often wished for a more intelligent public opinion, which would do a great deal more for art if it would only do something for the benefit of artists living to-day. That brought him back again to the point that as we walk round London to-day we find a great many very beautiful buildings, even, he should almost say especially, among some of those recently erected. We all agreed with the various broad statements made by the readers of the Papers; it was when we came to matters of taste or opinion that we were apt to quarrel with our dearest friend. We might differ from him without anv ill-

feeling on points of importance, such as religion or politics; but when it came to whether we ought to have a blue background or a green background for a picture, then we had such a quarrel that we would not speak to him again for years! There would always be that difficulty in any question of art or of taste. He was sure they all agreed with the reader of the first Paper, Mr. Rickards; and, for his own part, he was exceedingly sorry that he stopped short where he did. When he began to speak of specific instances, he hoped that, though there were none in the proof of the Paper that was circulated, he would perhaps have among his notes some examples of specific instances which would have been of very real interest. Those, however, had been partly supplied by what Mr. Waterhouse had said. They all agreed with Mr. Waterhouse's three propositions: That the preservation of London's past and the guidance of London's future are an artistic trust of the greatest importance; and again, the necessary guidance of the action of the trustees should be sought, not from committees or societies, but from individuals; and that art is produced by individual artists, not by corporations. He was glad, however, that in a later passage he admitted that sometimes committees might be of some use. The President of the Institute and himself were sitting on a committee together, and he should be sorry to think that the result produced by that committee would be wholly bad. He hoped it would not be. But, at any rate, committees generally might sometimes stumble into doing the right thing. They also agreed that in matters of that kind architects were the proper advisers. With regard to Mr. Waterhouse's story of what happened so many thousand years ago, he should probably be attending a meeting of the London

County Council to-morrow, and he hoped Mr. Waterhouse would come as Deinocrates, if the Chairman of the London County Council had not made arrangements to exclude gentlemen in fancy dress from that meeting! At any rate, he felt that these interesting matters concerning London as a whole appertained really to the London County Council rather than to the Office of Works. At the same time, as representing the Office of Works, he should like to say that it was a pleasure to him to be present that evening, and to meet perhaps many of those who were the greatest critics of his department. It was not so very long ago that he himself was to be found among those critics; his transformation into one of the officials in the hierarchy that he used to criticise so strongly had been somewhat sudden and with some surprise to himself. He could assure them, at any rate, that the time when he was among those critics was still so short that he hoped he could still appreciate the criticisms offered, and he should always be glad to hear them offered by those present. The speaker concluded by moving a very hearty vote of thanks to the authors of the Papers.

Mr. W. WHITAKER THOMPSON said that he was present as Chairman of the London County Council, and he came within the definition that was given by the reader of the last Paper when he said that our difficulties might be solved by the haphazard decision of our unarchitectural citizens sitting in elected oligarchy over London's destiny. He was one of them—he had been got first shot—there was no doubt about it! He felt it, but he did not die under it; he was only seriously wounded at such a description of the way in which the elected citizens of London did their work at Spring Gardens! He was, however, prepared to bear these slight insults if he might be allowed to accord to Mr. Waterhouse a vote of thanks, because he quite agreed they were deserved—in his (the speaker's) case essentially, because he never was an architect and never professed to know anything about it. He knew what he liked to see in a street, and he knew what he would like some of the London streets to be if he had his way. If he were made the Chief Architect of London, he would take good care that in ten years' time, if the Finance Committee of the London County Council would back him up, he would make London what it ought to be so far as it was possible to do it in the time, according to his own ideas! They would not necessarily be the Institute's ideas, but he could not help that. Still, at the same time, they were all bent, he believed, on the same idea; they might have different ways of getting at it, but they all wanted to see, if they could, some way out of the difficulties before them in respect of street architecture in London. He, of course, and those who served with him on the London County Council, had to look at those things from, unfor-

tunately, rather a different point of view from what others had—that was unfortunate for the County Council. They would like to insist upon the best form of architecture in their new streets, and upon the widening of all their old streets, with the retention of all that was beautiful in ancient street design. They could not always do it. They had, of course, help from some architects; he would not say from all of them, because some of the designs which came up to the London County Council to be passed, even with his unarchitectural ideas they did not appeal to him as being consonant with the buildings either on one side or the other, and patchwork he did not want to see continued. He had listened with very much interest indeed to the daring proposals put forward in the second Paper—really most original proposals from his point of view, because although he had served on a Borough Council, and although he had served on the County Council now for many years, this was the first time he had heard the bold proposal put forward that there should be twenty-eight Borough Council architects, with a central architect to sit as Chairman over those twenty-eight gentlemen once a month. He knew something about sitting as Chairman once a week—and they were not all architects on the London County Council; and he could imagine that the Chief Architect in Spring Gardens would have a merry time presiding over the accumulated architectural scholarship of all those gentlemen coming from their different boroughs, desiring, as of course he would, to work into a harmonious whole the ideas of all those gentlemen—the gentleman who came from Stepney with his idea of what the architecture of Stepney back streets (Sidney Street for instance) should be, and the gentleman who came from the Royal Borough of Kensington who had ideas as to what the architecture of Kensington in the future should be. Still, the idea was well worth consideration, and he was glad to have had it put before him. He believed it would be essentially useful if men in different parts of London would give the benefit of their services, either for an appropriate honorarium or for the honour of the thing, and associate themselves with the municipal work of their districts, giving that advice which would help to make the London streets a little more beautiful than they were at the present time. In the first Paper, he noticed, there was a plea for simplicity. That was a matter he could almost live up to himself; there was nothing that appealed to him so much, in his humble way of looking at things, as simplicity. He quite agreed with the reader of the first Paper that the tradesman should, as far as possible, restrict himself to the ground floor, and the less we have of advertisements up above the better for our eyesight and the better for London streets. He



wished to express very cordially the thanks that he was sure they all felt to the readers of the Papers for the most interesting food they had given them for architectural reflection in the future.

THE PRESIDENT remarked that Mr. Waterhouse had referred two or three times while reading his Paper to the recently issued Blue-book on the London Traffic Report. Sir Herbert Jekyll, who was very intimately connected with that Report, was present, and they should be very glad if he would say a few words.

SIR HERBERT JEKYLL, K.C.M.G., Assistant Secretary to the Board of Trade, said he would rather be excused. He had said all he had to say in the Blue-book, and he would not attempt to summarise a volume of that description in a few minutes.

SIR LAURENCE GOMME, F.S.A., responding to the Chairman's invitation to speak, said that he should like, in the first place, to suggest that, inasmuch as it was properly held to be wrong for those who were not architects to discuss an architectural problem, it was not quite fair for the architectural layman to begin the work of constitution-building. The constitution which had been suggested by the second Paper left out, to his mind, the most important factor, viz. that London required an ideal of its own, and, until it got that, they could not divide up London into sections and have twenty-eight ideals instead of one big ideal. It was, he thought, just as important for Stepney, and Shepherd's Bush, and all the ugly bits of London, to be in close touch with the architectural beauties of London, as it was for them to have an independent architecture of their own; and he would venture to put in a plea on this ground for a larger ideal than was suggested by the reader of the Paper. Compare what the ideal of the Roman City of London was. It was built on the ideal of Rome herself, and we had a big city and a big ideal there. We want to carry out the same ideal, as far as we possibly can, in all our big cities; we want an ideal of what a big city should be. We have not one, and we may very properly look to architects to supply that ideal. And when one hears in a Paper read in 1911 that architects should look after buildings of the past, to his view, thinking over the question of the fearful destruction of ancient buildings in the past by architects, he confessed it was one of those reforms of opinion which came very close home to him. It was not so very long ago that he was looking through the writings of that eminent architect, James Carter, and if one recollects the number of letters he wrote, on the enormous destruction that took place in London of buildings that had no business to be destroyed, one felt how very strongly those of us who love old buildings have a share on this particular topic; and it rejoiced his heart to hear Mr. Rickards claim that one of the great features of

modern architecture ought to be the preservation of all that is good in London. He had ventured to criticise what he called the amateur constitution-building by Mr. Waterhouse, and he wanted, if he might, not only to be destructive, but constructive, and to suggest that the duty of the architects of to-day was to supply the principles on which the architecture of modern London should be governed, and not to attempt to carry out those principles before the principles themselves were settled. As an instance, street-corners gave opportunities for very pleasing architectural treatment; and when it was remembered that not so very long ago we had a beautiful street-corner in the case of Stratford Place, and that the London and Westminster Bank came along on one side and utterly destroyed that feature, while on the other side the ancient feature was retained, he would suggest that the architects of London should first of all apply themselves to the necessary architecture of street-corners, and then leave the building up of the houses in between the corners to individual tastes, by which they would get a very long way forward in coming to some sort of architectural design in London. This brought him to one very significant fact which he had always wanted to have an opportunity of asking architects about. If they went to any old city of Britain, Salisbury or Chester, or even certain parts of London itself, they found nothing else but beautiful buildings. How was it that in mediæval times, or in later times, they had a succession of beautiful buildings when they did not have architects? The builders were the owners themselves, who preferred and delighted in building beautiful houses. We still had in South Kensington the front of Sir Paul Pindar's house; how was it that Sir Paul Pindar built up that beautiful house without employing a professional architect? Professional architects did not exist then, and yet we had these beautiful places. He could not help feeling that it arose from an ideal which every citizen had in beautifying the city in which he lived. There were two expressions that Mr. Rickards used which he ventured to think should be engraven on the annals of the London County Council. The first was that London is "a city of lost opportunities." It is, and if the architects would come forward and agree on some principles which would enable them to advise on matters of this kind, we might perhaps recover at all events our position in this respect. The second observation that Mr. Rickards made was that we are a logical people. He always doubted that; he thought English people were most illogical. They declared for a principal, but when they came to carrying it out they did it very badly indeed, either half-way or not at all. [MR. RICKARDS: I said "illogical."] "Illogical"—that is my point. Finally, he ventured to think that



the vistas of London which were to be seen at all times of the year and at all times of the day, should influence our architecture. We might go along Oxford Street, and Baker Street, and other streets, which gave us very interesting and very important vistas at all stages of the day; and yet up to the present time those vistas were useless to us, from the point of view of architecture, because we had never taken them into proper account. Although he had been critical to this extent, he had very greatly appreciated the value of the two Papers, and he could not help feeling that they might be steps to something very greatly improved in the future.

PROFESSOR BERESFORD PITE [*F.*] asked if he might be allowed to challenge, on behalf of Mr. Waterhouse's fellow-shoemakers, Sir Laurence Gomme's suggestion that London was a city of lost opportunities. He ventured to remind the meeting that in wealth of mediæval glory there were few cities in Europe that could compare with what London possessed to-day. If for a moment they would group Westminster Abbey and St. Bartholomew's, Smithfield, and Southwark Cathedral and the Temple, they would go a long way to see such a group of buildings in any other city. If they passed from mediæval ecclesiastical buildings to mediæval palaces, they were able to point to Lambeth and Fulham, and group with those palaces perhaps the finest mediæval castle existing in actual work to-day, in the Tower of London. So that, without going beyond the middle ages, they had already in mediæval ecclesiastical, palatial, and military buildings the finest specimens in England in this City of London of theirs. Passing from the mediæval age to the Renaissance London, where in Europe could be grouped buildings like the Palace of Greenwich, Somerset House, and St. Paul's Cathedral, to say nothing of Waterloo Bridge and London Bridge and the Embankment together? London was not a city of lost opportunities; London was a city of gained opportunities. He believed Turner said, by divine instinct, that St. Paul's made London; and as London rose in the vision of every Englishman wherever he went in the world, it was St. Paul's dome on the top of the hill that made London; it was an architectural fact left on his mind. He noticed in *The Times* of Saturday that somebody had bequeathed to the public a painting by Toby Rosenthal, of Munich, a man of considerable reputation on the Continent some twenty-five or thirty years ago. When he (Professor Pite) was sketching as a student at Ratisbon Cathedral, Toby Rosenthal was at work there, and, finding he was an Englishman, Rosenthal explained to him that he was painting a commission from Walter Scott and he wanted some details, which he (Professor Pite) was able to give to him. Rosenthal described his visit to London, his introduction to

Millais and to Watts, and then he said, "My dear fellow, I am an American, and when I came from America to Munich, I never came to London; but it is worth coming from America to see the Houses of Parliament from the river." So that, when they passed from Renaissance London to modern London, they need not lower their colours and lament over lost ideals, for they had attained in the Palace of Westminster a building that might well stand comparison with any modern building in the world. Coming to their own personal area of responsibility, they naturally were diffident, as they were face to face with a stiff-necked and unbelieving generation in the matter of art, and they were apt to lament the day on which they were born and wished it was as in times past. Sir Laurence Gomme had always represented to them the poetical view of London life. But London as it is to-day owed a great deal to its practising architects, and Mr. Waterhouse, he thought, need not apologise to the world at large for claiming that architects should be consulted with regard to what was being done in the present day. Whether the construction of a great scheme, irrespective of London's configuration and the different qualities of its vast and outlying suburbs, was possible or not was a matter for the County Council to consider; but the primary consideration of local direction and local control would surely be readily met by such a scheme as Mr. Waterhouse adumbrates. Beyond that, and within it, they had to be thankful for great public improvements, and he was sure, as Mr. Waterhouse referred to Sir Aston Webb's lead in this matter in his Presidential Address some years ago, they would not, on an opportunity of this sort, fail to give expression to their satisfaction at the great improvements from time to time conducted under the direction of Sir Aston Webb, and to express the hope that, whatever was done in the Mall, the wisdom which had led the Government hitherto would not fail to entrust Sir Aston Webb at the last moment with the completion of what was failing only from want of completion. It had been their lot during the last ten years to see a great effort made in that part of London and some recognition of architectural laws and principles, and they could only plead most earnestly and heartily that architects should continue to rule such problems until finally solved. On the general question of education as the solution of their difficulties the Chairmen of the County Council referred most wisely and with far-sighted policy to the strengthening of the local borough councils by voluntary architectural knowledge. One could only hope that the borough councils and the County Council itself would continue to conduct their public business in such a way that busy professional men could afford the time to take an oar in the boat. One

rather feared that the times were hard with architects even in that matter, but education of public opinion by inducing artistic men to serve on those bodies was certainly one of the best methods of solving these difficulties. They had listened for many years to Mr. Waterhouse with great advantage; he ventured to offer the opinion that they had listened to him that evening with greater pleasure than ever, and that he had never read them a better Paper. They were very glad to welcome Mr. Rickards' contribution; they admired his genius and loved the work of his pencil. They had had two most interesting Papers, and he was glad to be allowed to support the vote of thanks to the authors.

SIR ASTON WEBB, C.B., R.A. [F.], said he thought they should all agree that the important point brought out that evening was Mr. Waterhouse's proposal that there should be some architectural control over the improvements and buildings of London. Mr. Waterhouse had been good enough to mention some proposals that he (Sir Aston Webb) made when he had the honour to occupy the chair which Mr. Leonard Stokes now so ably filled. He made these proposals on an occasion when Lord Plymouth, who was then First Commissioner of Works, was present, and he drew attention to a Commission which existed in certain American cities, to which all matters concerning street improvements were referred, not necessarily for their decision but for their opinion and advice; and Lord Plymouth was good enough to say that, if the Council of the Institute would ask him as First Commissioner of Works to bring the matter before the Government, he would do so. The Council did ask him, and he believed Lord Plymouth brought the matter before the Government; and there the matter had remained, so far as he knew. But he hoped that, Mr. Waterhouse having brought this subject again before them, and again with the advantage of the First Commissioner of Works being present, in due course something on those lines might be seriously considered. They knew, of course, that in official life the expert was not given an entirely free hand. The First Lord of the Admiralty and the Secretary of State for War were usually anything but a sailor and a soldier; and so possibly, in any scheme that might be proposed, the architectural expert would not have it entirely his own way. Possibly the chairman might be a man of taste and education and refinement, who would be able to weigh the opinions of the experts who came before him, something in the same way as the First Lord of the Admiralty had the aid of the Sea Lords to advise him. He agreed with Mr. Waterhouse that these advisers should be architects in practice who are familiar with the difficulties to be dealt with, and should serve for a term of years only; three

years was probably rather short, perhaps five years would be sufficiently long for them to be there, so that all whose opinion was worth having should have an opportunity of expressing it. He could not sit down without acknowledging Professor Pite's kind and generous reference to his work, which he could assure him he appreciated very much. These papers by Mr. Rickards and Mr. Waterhouse were the sort of Papers that were most useful to the Institute, and the sort of Papers that the Institute should have, for they were bound in time to influence public opinion. Just now, public opinion seemed to be interested in architecture and the improvement of our towns, and if they could give some lead to that by such Papers as they had had that evening, they would be doing their duty to the great city which it was their pride and pleasure to live in.

MR. ALEXANDER JAMIESON said that picturesque London should appeal, and did appeal, very much to another form of artist—namely, the one who painted the beauties of London, and he did not think the beauties of London could be augmented by any such idea as that put forward in the second Paper. The picturesque in itself was the result of accident, and this idea of having a great scheme advised by some superior architect would, he thought, result in a certain uniformity which would not necessarily be beauty. Mr. Rickards' Paper, to his mind, was distinctly on the level of the artistic, but the later Paper, which was entirely practical, seemed more to appeal to architects. He did not see how the artistic development of London could be arranged by Boards and Committees.

THE PRESIDENT, in putting the vote of thanks, said they had had an excellent discussion and excellent speeches, though he thought they had wandered a little away from the subject, which was not so much the buildings of London as the artistic development of London. As regards the development of a big city he thought what Mr. Rickards said was very much to the point. They were apt to import sundry little pieces of Continental cities and to set them down in the midst of London and think they had done a great deal. Take, for instance, the London County Council improvement of Kingsway. That, he thought, rather illustrated Mr. Rickards' suggestion that some of their improvements were out of scale with the town that surrounded them. London might develop all over to that scale by degrees, but at present those big developments were like patches in the middle of our old city. The Chairman of the County Council would forgive him if he repeated what he had heard said about Kingsway. It was described as a large street with two ends at one end, and no end at all at the other! That rather went to show that we carried out our improvements in a somewhat patchwork

manner, and that we ought to have had a bigger scheme before us before we started to carry out one piece of it. It seemed to illustrate that we in England did not conceive a big scheme in the first instance, but only conceived a little piece in a big way which was hardly the right way to set about making improvements.

MR. E. A. RICKARDS [F.], in reply, said that he was particularly grateful to the President, because if it had not been for his observations he should have felt he had read his small Paper in vain. He was afraid he had been rather misunderstood. Certainly there was very little of any definite ideas in his Paper, but he hoped it would have been a suggestion and inspire more discussion. They had all been saying a great deal on the subject during the last year, and perhaps they were a little tired of it. The present occasion seemed to bear that out. He hoped he was not saying anything that their guests would consider discourteous. He had been talking with some of them during dinner and had had a very interesting discussion, particularly with Sir Laurence Gomme, Mr. Brock, and others; but Lord Beauchamp, if he would forgive him for saying so, seemed rather to voice the general feeling in this country with regard to art. We were always congratulating ourselves on past examples; he thought they were to speak of the future that evening, but he had heard nothing about it except from Mr. Waterhouse. He had had the privilege of reading Mr. Waterhouse's Paper beforehand, and he had purposely refrained from adding more to his own, because he did not want to take up time that might perhaps be more profitably devoted to Mr. Waterhouse's subject. Mr. Waterhouse had made an attempt to formulate something in a practical way, and he hoped more would be heard of it. If he had not hit the nail on the head, perhaps some other gentleman would assist him in doing so. They were waiting for something to be done. In spite of Professor Pite's kind remarks, he was very much disappointed with what he had said, for he did not expect to find him talking in the vein of those people who, in comparing, say, the possibilities of English painting with foreign schools, fell back on the art of Gainsborough and his period. He was sure Professor Pite had something more up his sleeve than that, and he hoped to have had a glimpse into the future from him because he was much better able to give it than he himself was. Mr. Waterhouse's Paper had been the success of the evening; it had interested him tremendously; and he thought it was a very gallant attempt indeed at something practical after all the flights of imagination of the past year.

MR. WATERHOUSE, in responding, said that he was quite with Lord Beauchamp as to the Golden Age. If he was asked what to do with

London, he should say, For Heaven's sake leave the whole place alone, do not do anything to it at all. But something had got to be done whether architects liked it or not: that was why he pleaded that architects should be consulted as to the doing of it. He himself was a whole-hearted Londoner, and as a voter he was a Conservative! It was not at all his wish to suggest these subversive things. All he said was that if they were going to do these subversive things architects should be consulted in the doing of them. The Chairman of the London County Council had taken his remarks with supreme urbanity, and he thanked him for it; he expected to be torn in pieces. It was not his idea that these twenty-eight borough architects should come and sit round a table hot with ideas for the improvement of London itself. Those twenty-eight men would mostly be engaged in their own boroughs on the simple and critical duties entrusted to them and the control of such improvements as were initiated within the borough, but they would certainly be extremely useful to his supreme architect. Lastly, it never for an instant occurred to him that those twenty-eight men would be anything but architects with clients. He did not suggest that they should carry forward schemes on their own responsibility, but merely that they should act as advisers of their own clients. Sir Herbert Jekyll had not said anything; he declined to speak; but he (Mr. Waterhouse) could not forbear saying something about his book. Those who were not in the habit of reading Blue-books might very well begin with this one; it was a most attractive volume, and if for nothing else, it would be enjoyed for its extremely interesting historical survey, with its history of roads in London from the beginning of time. He had also to thank Sir Laurence Gomme for his kind remarks; he spoke with a larger ideal; and he might say with regard to that, again, that it was not his idea that Stepney should be rivalling Marylebone, for example, in architectural experiments. He thought it probable that as some of these central boroughs were now in the position of censors, owing to the extent of Crown lands, it was very possible that the central architect would be called in by the borough architects, and that in some cases two boroughs might be combined under one architect. But there was no real reason why the borough itself should be selected as the unit, except for the borough being an entity already accepted in London; and it occurred to him that the use of a borough was a simple way of getting at the appointment of an individual architect. Stratford Place was a happy example to mention from his point of view. He contended that, had there been a borough architect for Marylebone, the things which troubled Sir Laurence Gomme and himself at the end of Stratford Place would not have taken place. He had to thank the meeting greatly for its

kind forbearance, and he would like to thank very much his colleague for the way in which his Paper had joined his own, and for the very charming things Mr. Rickards had said in it, things which he appreciated the more for having read them carefully before coming to the meeting.

MR. T. G. JACKSON, R.A., writes:—I quite agree with the need of proper supervision of building schemes by architects, whose business it is to be judges in such matters. In all walks of life professional advice is thought necessary when occasion arises for any unusual adventure. And it is only reasonable to have recourse to it when an architectural scheme of town-planning is on foot. But my own feeling is against appointing professional arbiters of taste. In the present state of architecture, when we are divided into so many schools, it would be difficult, if not impossible, to find men whose appointment would satisfy every one. And if a Gothic architect were appointed in Westminster, a Neo-Greek in Marylebone, and a Free-Classic in Holborn, we should only be setting the seal on our present state of anarchy and discord. My own idea would be to choose the right man on each occasion as it arises, which would enable one to suit the man to the particular case. But to dispense with professional advice altogether would, of course, be absurd in any public body when great alterations were under discussion.

#### Artists and the Coronation Decorations.

Sir W. B. Richmond, R.A. [*H.A.*], Mr. Frank Brangwyn, A.R.A., and Professors Gerald Moira [*H.A.*] and E. Lanteri have addressed a letter to the Mayor and Councillors of Westminster urging the adoption of a unified plan, which would symbolise at once the greatness of London as a city and its position as the capital of a great Empire, in the decoration of the Coronation route. "Our idea," they say, "is that the Council, or the special committee to which the Coronation arrangements are entrusted, should avail itself of the services of a committee of artists, who are willing to prepare designs and put forward a scheme. Our proposals are that in the matter of providing triumphal arches and in the decoration of the streets, unity of design and colour schemes should be preserved, and that different parts of the route should be so treated as to represent in symbolical form the various States and Dominions of the Empire. We may point out that we are anxious, in view of the nature of the occasion, not to add to the cost of the decorations by imposing any charge for the work of design and supervision, and our services would be gratuitously placed at your disposal."

## REVIEWS.

### MISERICORDS.

*Misericords.* By Francis Bond, M.A., Hon. A.R.I.B.A., &c. &c., &c. Lond. 1910. Price 6s. net. [Henry Frowde, Oxford University Press.]

These modest-looking blue books, of which *Misericords* is one of the latest issued, are a boon and a blessing. They supply a felt want. *Misericords* in no way comes behind *Fonts and Font Covers*, or *Screens and Galleries*: it is, if possible, more replete with interest to the architect and archaeologist. The companion volume to the one under review has since been issued, and forms, to some extent, its natural complement, as its subtitle, "Stalls," sufficiently indicates. It needed photography to illustrate such books as these, and now that photography is linked to the excellent reproducing processes, we have a body of illustrations that for beauty and clearness it would be hard to beat. We can imagine no books of greater practical usefulness to the craftsman than these and their like, while to the antiquary and ecclesiologist they supply long-needed exact data for the pursuit of his favourite hobby. And indeed, in the subject under immediate consideration there is a very deep human interest, which should make the book appeal to a far wider circle, for, as Mr. Bond observes in the Preface to *Misericords*, "the carvings . . . are a record of just what stately historians omit, and what is of real interest to know: not the ways of courts and politicians, campaigns and generals, but the simple everyday life of ordinary folk; they constitute a History of Social Life in England in the fourteenth, fifteenth, and sixteenth centuries, as it was lived by common folk; a history which represents things as they are, without the prejudices and prepossessions which so often make written records untrustworthy. What we see is an honest transcript of what went on every day in the cottages and the streets, the fields and the woods; we see country folk ploughing, sowing, weeding, mowing, reaping, carting, threshing; fattening and killing the family pig, sheep-shearing, milking; we see them enjoying their sports and pastimes; we hear the alehouse jests, the wise saws and modern instances, hoary witticisms, proverbs and nursery rhymes."

As we look at these piquant carvings and revel in the delightful humour of the departed craftsman the sad reflection comes home to us that the examples of misericords here collected for our delectation constitute perhaps not a tenth or even a twentieth of those that must have been in existence prior to the Reformation; and again that those then existing had replaced many an early series of greater beauty and interest. Such reflections, if unduly indulged in, however, would turn one into an architectural Mrs. Gummidge, for ever lamenting "the Old'un." It is more profitable to take stock of the treasures which, in spite of



Reformer, Puritan, and Vandal (in which epithet must, alas! be included many a "restoring" architect of the nineteenth century), have by good fortune come down to us. As Mr. Bond says (p. 224): "A vast number of misericords remain, especially in collegiate and monastic churches . . . But it is impossible to catalogue all the misericords in the parish churches; in many parts of Norfolk and Suffolk one finds examples in almost every church visited, however small and remote." He has evidently been impressed by the impossibility of making his book an exhaustive treatise on this subject, and has abandoned (if he ever thought of attempting it) the making of a complete list of all the examples of misericords remaining in England. Scotland and Ireland (except in the case of Limerick Cathedral) he leaves out of account. He may have judged wisely, but we cannot help wishing he had attempted the compilation of an exhaustive list, arranged topographically and chronologically, to which the student might turn with some degree of confidence that he would obtain reliable information as to either locality or period. It is true that an abbreviated list, arranged chronologically, and therefore of the utmost value, occupies the last two pages, but it is not more than a skeleton, and even with this the county might have been indicated with advantage in many cases.

In the matter of the arrangement of the book we should have preferred an historical treatise at the beginning, so as to start with a clear idea of what a misericord is, and how and when it first came into being. This and kindred information is left to the concluding chapters, so that we get the "jam" of Mr. Bond's subject first, and the "powder"—if any part of so fascinating a book can be so rudely compared—last.

To reverse Mr. Bond's arrangement for the purpose of this review, we are led to trace the origin and development of the ranges of seats in which misericords are found from the stone benches for the clergy which lined the walls of quires or chancels, firstly as carried round the apse in tiers, like the seats of a theatre, with the bishop's or abbot's seat in the centre, converging upon the altar. This primitive arrangement obtained in England, in all probability both before and after the Conquest, being itself handed on from the basilican churches of Rome and the East. It would appear, however, to have been a use only partially conformed to, and to have been taken over with the basilican plan from a purely secular source; and its practical ritual disadvantages must have tended to its disuse, and to the substitution, at a comparatively early date, of the method of seating in quire that has since become practically universal, where the seats for the clergy or monks are ranged on each side of the lower quire, and sometimes even as far westward as the crossing or the first two bays of the nave, as in Westminster Abbey. This newer

arrangement, reduced to its elements, would suggest a backless seat, placed against the north and south walls of the quire or chancel, with standards or elbow-pieces at the ends; and where the clergy or singers were numerous there would be two or more rows on each side; the bishop in cathedral churches, and the abbot in conventual, with dean and sub-dean, prior and sub-prior, seated in places of honour—the latter in return seats facing east. But the discomfort of such primitive movable seats must have early led to the evolution of a fixed range of stalls, not only with backs, but subdivided, so that each man should know and claim his seat. The heavy parchment office-books would at a later stage be provided with a desk; and then the next step would be the hinging, to fold back, of the seat within each stall, so that its occupant might take advantage of the stall-elbows (which grew out of the staff or crutch allowed to infirm or aged monks, and must have developed into their present form at an early date), in order to support himself partially by standing, or half leaning back, within the stall-recess during the recitation of the psalter and at other times. Finally, this led to the making of a lip or projection on the underside of the seat, so that when this was turned up some support could be gained for the lower part of the body without actually sitting down. Next, as always happens in the history of architectural development, *construction was ornamented*—the purely practical feature was made a beautiful one—with the result that we have the misericord and—Mr. Bond's book.

The first misericords may have been evolved as early as the eleventh century, but we have neither records nor examples to justify us in saying so positively; the earliest specific mention of misericords, *i.e.* "indulgence seats," that Mr. Bond has succeeded in producing being in the year 1121, when Peter of Cluny speaks of "*scabellum sedibus inhaerentia*"; and at about the same time the actual word "misericord" was "employed at the convent of Hirsau, in Germany, the stalls being termed '*sedilia*.'"

It has long been an ambition of the present writer to discover, stowed away somewhere in loft or wall-space, a veritable English twelfth-century misericord: but so far this has not been gratified, and he has been obliged to content himself with the earliest thirteenth-century examples, and to know that in Ratzburg Cathedral, North Germany, are, or were, some stalls of about 1172, with misericords.\* By an irony of fate, the earliest range of wooden stalls in England—that in Rochester Cathedral, dating from about 1227—has lost its misericords, if they ever existed: while the Westminster stalls (*c.* 1253), of which we have some more or less trustworthy record, have perished long since. Happily,

\* Illustrated in Maeterlinck's *Le genre satirique dans la sculpture flamande et wallonne*.



however, a solitary thirteenth-century misericord has been preserved among the sixteenth-century ones in Henry VII.'s chapel, and is pretty well known from the engraving in Parker's *Concise Glossary*, p. 156, and *Gleanings from Westminster Abbey*, p. 66.\* Mr. Bond does not give an illustration of it, perhaps because it is so well known, but as it is a particularly good specimen of this early period, and *sui generis* in some ways, it might well have been included. Besides these, there have come down to us from the thirteenth century two wonderfully fine and complete series in Exeter Cathedral—dated on documentary evidence by Mr. Bond between 1255 and 1279†—and Chichester Hospital, of about 1290: while from Hemingborough in Yorkshire, and Christchurch, Hants, we have two or three excellent examples of about the middle of the century. One of these Exeter misericords, which displays the bust of a small figure looking out through a quatrefoil set in marvellously undercut foliage, with "supporters," in which are the heads of a mitred bishop and a lady in a chin-wimple, is to the present writer's thinking one of the most beautiful things in England—whether viewed as a composition or a piece of cunning craftsmanship. Fourteen in all of these wonderful Exeter misericords are selected by Mr. Bond for illustration, and we would not willingly have spared one. The merman and mermaid (p. 7), the sagittary (p. 13), and the extraordinarily life-like elephant (p. 28) are magnificent. In every detail the latter is correctly portrayed, and must have been the work of someone who had actually seen the great quadruped.

It is disappointing to find none of the fine figure and foliage subjects of St. Mary's Hospital, Chichester, among the illustrations—especially as they have been photographed by Mr. G. C. Druce, who has rendered much assistance to Mr. Bond in this work. The early naturalistic foliage and some of the figure subjects, such as a merman, are in the front rank for excellence of design and execution.

An abrupt contrast to all those we have been considering is the weird wyvern, the work of some village carpenter, at Weston-in-Gordano, Somerset; and although Mr. Bond does not date this, there is no doubt that it is of thirteenth-century date, possibly the oldest remaining in this country. The square-edge of the lip to the seat is an early "note."

The fine early series in Winchester Cathedral are

\* Mr. Lethaby gives a small drawing of it in his *Westminster Abbey and the Craftsmen*, p. 25, and says (p. 23): "Two of the carved misericords still exist, and what is probably a portion of one of the carved divisions." The present writer has never been able to find more than one of these misericords. The carved division referred to is preserved in the Abbot's Dining Hall.

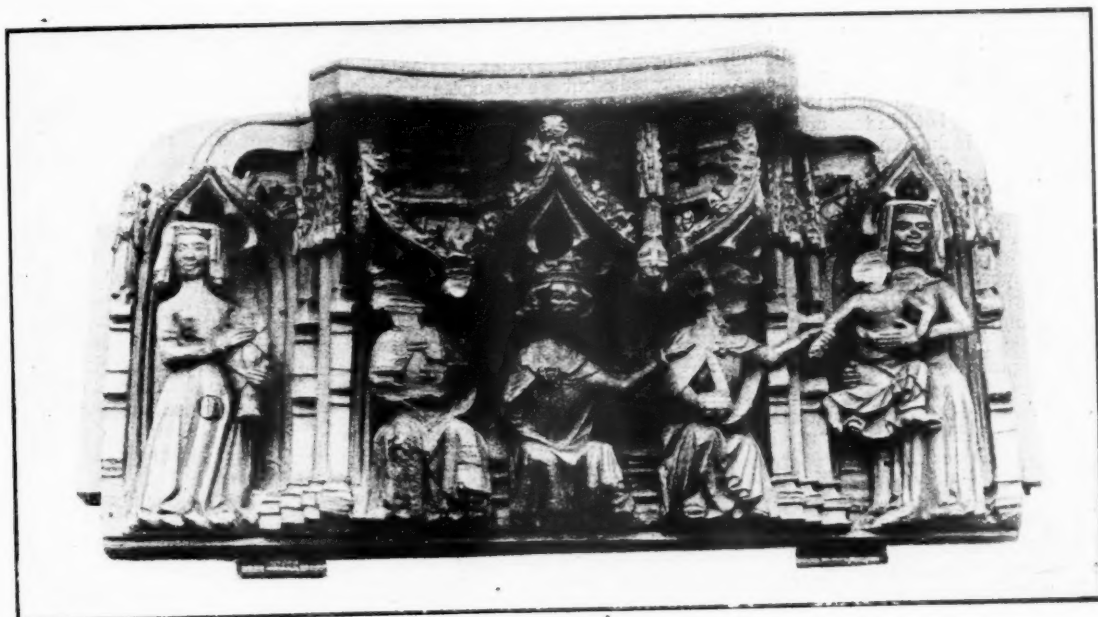
† On p. 202, Mr. Bond gives this latter year as 1269—a date which in itself appears more likely, as the carving is distinctly early throughout.

not represented by any photographic illustration, although there is a borrowed woodcut of a grotesque on one of them. Mr. Bond assigns to these the approximate date 1305: but we are inclined to the conjecture that they were commenced at least fifteen years earlier. It should be borne in mind with reference to all these dates that a work of this nature would naturally occupy a generation in the execution. Some authorities have supposed that the misericords here are earlier than the stall-canopies, but this appears to the present writer unlikely, except in the sense that the practical part of the work—the actual stalls—would naturally be first made. The mixture of conventional, or Early English, foliage and mouldings with the purely naturalistic foliage of the Decorated period stamps this work as on the borderland between the two.

The Chichester Cathedral misericords, dated by Mr. Bond at about 1330, follow closely upon the last, and may be regarded as the first important series of the early part of the fourteenth century. They vary among themselves in excellence and date, some being probably thirty years older than Mr. Bond's date, but are all of spirited execution, and comprise both foliage and grotesques. One which the present writer has photographed—a woman thrusting a sword into the open jaws of a lion—is particularly fine.‡

Mr. Bond rightly places the Wells series—64 in number—first in order of merit among those of the early fourteenth century. They are admirable both in composition and technique: and combine grotesque and animal subjects with foliage. Those which are selected for illustration—a bat with extended wings (p. 107) and a falcon striking a rabbit—are perhaps as good as any; but some of the contorted human figures are models of anatomical study, and some of the heads (such as those of a man with curling hair and beard, mounted on a beast's fore-quarters, and a bishop with frizzed-out wig) are evidently portraits. The griffin—or sometimes a pair of them—appears several times over, and there are two mermaids, one of them suckling a lion. As one goes through series after series one meets with the same old myths, legends, chimeras, and monsters, moral stories, awful examples and time-worn jokes, filtering down from a hoary antiquity, from generation to generation. It is wonderful what a number of series of the first importance date from the fourteenth century. Besides the foregoing we have the fifty misericords of Ely, c. 1338 (among which Mr. Bond illustrates no fewer than seventeen); scenes from daily life, and

‡ One of this series, numbering 38 in 40 stalls, is of the fifteenth century (the same exception occurs at Exeter). He is a fortunate man who possesses the admirable drawings of some of these misericords by Mr. T. Raffles Davison, published in *The British Architect* of 1886. No better drawings of their kind, or more faithful, have ever been done. Photographic cards of the entire series (2d. each) can be obtained of Mr. Marsh, Chichester.



WORCESTER.



LYNN ST. MARGARET.

Scriptural incidents, such as the Expulsion from Eden and the Beheading of John the Baptist—full of quaint feeling, and most delicately carved. Of the Lancaster series (1340) none are illustrated, but Gloucester Cathedral (1345) receives its full share of notice, both in text and illustrations, and these, which include romances, sporting scenes, and fables, are unique in being set within a graceful tracery panel. Mr. Bond notes in this connection that while the typical English misericord has a centre-piece flanked by bosses or "supporters," these Gloucester examples are exceptions, and the supporters are usually absent in foreign misericords. The present writer has noticed the fact that foreign examples are often of very small dimensions, and poor in character compared with English. At Xanten, in North Germany, for instance, the carved part is a mere crocket or knop of foliage. It is well known to travelled architects and antiquaries that the one thing conspicuously absent in the average French church or cathedral is that which is such an attractive feature in the typical English collegiate church or cathedral—the long range of ancient stalls on each side of the quire, with their misericords; but even where these have survived revolutions in taste, religion, or politics, the misericords, as a whole, are inferior both in design and workmanship. In Belgium also the humour is decidedly coarse.

But few of us realise that we have a fine series of mid-fourteenth century misericords in St. Katherine's, Regent's Park, brought there with the stalls in the early nineteenth century from the demolished St. Katherine's-by-the-Tower; amongst which is an elephant of very curious character. "He has," says Mr. Bond, "the head of a hog, and is muzzled like a bear; while his trunk is of telescopic construction and issues from the middle of his mouth, where his tongue should be." Contrast this with the very realistic beast, a century older, at Exeter, as an instance—one of many—that art travels oft-times backward.

The 108 misericords of Lincoln Minster alone (c. 1370) would furnish material for a book; so also would the sixty of Hereford (1380), the fifty of Chester (1390), and those of York, Norwich, and Worcester Cathedrals—all of the latter part of the fourteenth century, but space forbids detailed reference here. Mr. Bond cites in addition some nineteen other sets from large churches as belonging to this century, to which the present writer would add those of Beddington, Surrey, and Arundel, West Tarring and Etchingham, Sussex—all late in the century.

The fifteenth century presents us with a very full list; and indeed it is, up and down the country and on the Continent, the century to which the overwhelming majority of stalls and misericords belong. Just to instance a few, those of Maidstone (1415), Ludlow (1435), Sherborne (1436), St. Mary's Beverley (1445), Windsor (1460), St.

David's (1470), Malvern (1480), Ripon (1490), Limerick—almost the only set remaining in Ireland, photographed by the present writer—Peterborough and Ripple. The last-named—a church in Gloucestershire, not as well known as it ought to be—has a fine series of the occupations of the months. Mr. Bond, by inadvertence, has omitted Newark from his list, and the present writer would add Lingfield, Surrey, West Wittering and East Lavant, Sussex,\* Minster-in-Thanel, Cliffe-at-Hoo, and Lyminge, Kent, and Highworth, Wilts, as examples that have come under his personal notice and some of which are but little known to antiquaries. The three misericords at Highworth bear an angel, a man's head, with bushy locks and beard, and a mermaid. This last subject seems to have appealed equally to the carvers of the thirteenth, fourteenth, fifteenth and sixteenth centuries, as there are numerous examples, ranging from the two at Exeter to the corpulent lady combing her hair and displaying her abundant charms in a convex mirror, her tail outspread upon the rocks, in Henry VII.'s Chapel, Westminster. How many of us know this delightful piece of mediæval fantasy; or the equally good Phoenix rising out of his flames †; or the naughty Westminster boy being birched; or the irate housewife thrashing her husband? Mr. Bond gives us many instances of mediæval hen-pecking, as at Beverley (p. 89), where the woman has him by the ear; Carlisle (p. 179), where she is hitting him on the head; and Ely—a scratching match. And it is refreshing to note that the humour and *verve* of these records in oak is maintained undiminished—however much the artistic value may vary—down to the very latest in date before the Reformation, such as the misericords of Manchester (c. 1508), Christchurch, Hants (c. 1515), and Bristol Cathedral (c. 1520).

The seventeenth-century examples have an interest all their own—such as those of Wimborne Minster (1608) and Durham Cathedral, the latest on Mr. Bond's list, made to the order of the celebrated Bishop Cosin in 1665.

We have lingered too long in attempting a chronological review of *Misericords*, and cannot present more than an outline of the attractive by-paths in story-telling into which Mr. Bond and his subject would entice us. First, we have Eastern Mythology, under which heading we are rather sorry to see Mr. Bond placing our national saint—George of Cappadocia—who in spite of Gibbon's sneer *was* a real person and a martyr for the Faith;

\* There is a solitary misericord, probably from the ruined priory hard by, in Hardham Church, Sussex, of fifteenth-century date.

† Mr. D. Weller, the ever-courteous Dean's verger, deserves a special meed of praise for his excellent photographs of these misericords and many other beautiful things.



HEMINGBOROUGH.



CHRISTCHURCH.



CHRISTCHURCH.

second, Classical Mythology—a very fruitful source of subjects; third, the Physiologus, or Bestiary subjects. These Mr. Bond groups under Part I. Part II. contains Travellers' Tales; Mediaeval Romances (such as Reynard the Fox, the Knight of the Swan, the Lay of Aristotle, Virgil's Tryst, and Valentine and Orson); Æsop's Fables; Scenes of Everyday Life, &c., &c.; Old and New Testament subjects; Saints; Symbolical Subjects; Satires and Moralities; Nursery Rhymes and Wise Saws; Heraldry, Foliage, and miscellaneous compositions. These will sufficiently indicate the very wide scope of the book and the subject. It needs not to be added that Mr. Bond has done full justice to every section.

In the concluding part Mr. Bond gives us much helpful general information as to the use, dates, &c. of misericords, together with the skeleton list above referred to, and excellent indexes of places, illustrations, and things, for which last all good bookworms—themselves, by the way, fit subjects for a misericord!—will thank him.

Our author most amply acknowledges in the Preface his debt to the ready help rendered by all and sundry, with a special tribute to a mutual friend, Mr. G. C. Druce, whose knowledge of mythology and the Bestiary is perhaps unrivalled. In thanking Mr. Bond for giving us this delightful volume we would fain include all who have enabled him to make it so full and attractive. ■

PHILIP M. JOHNSTON, F.S.A. [F.]

### HOME WORK.

*The English Home.* By Banister F. Fletcher and Herbert P. Fletcher, F.F.R.I.B.A., F.F.S.I., &c. With an Introduction by His Grace the Duke of Argyll, K.T. With 336 Illustrations. Price 12s. 6d. net. [Messrs. Methuen & Co., Ltd., 36 Essex Street, Strand, W.C.]

British architects have a very true love for domestic work, and, although it is perhaps the least remunerative part of their calling, they have good reason for that affection. They are, of course, conscious of the faults which they see in each other's designs, but they know also that in the eyes of the world the British home is the redeeming feature of British architecture. The making of a human habitation is in itself a very fascinating occupation; the problem it presents does not put an undue strain upon the designer's imagination so as to keep him awake at nights, and the erection of the building can be completed before he is tired of the job. Such work has been greatly helped in its thorough development by the fact that it is seldom, if ever, the subject of a competition, and for the same reason it is not associated with the bad feeling that competitions sometimes engender.

The greatest charm of this branch of architecture, however, is perhaps to be found in the fact that it brings the architect into contact with his client amid the most pleasant circumstances. The aver-

age man does not consult an architect until he has begun to prosper. He may have had to call in other men to help him through difficulties such as a vexing law-suit or a wearing illness, but of these the architect hears nothing. The client has passed through them and is reaping the reward of his early efforts. His wife has learnt to understand him thoroughly, and he has abandoned his attempt to understand her. The children are growing up and he finds that his house, like his evening-dress waistcoat, is no longer adequate. He decides not to renew his agreement with his landlord, and when he goes into figures he is amazed by the amount of rent he has paid for the place since he first went there with his bride. He resolves to become his own landlord. He goes house-hunting, and during that proceeding he discovers that houses are, or should be, designed by architects. Perhaps he buys "The English Home." In any case, if he determines to build and employs an architect, he will become acquainted with those mysterious diagrams known as plans, sections and elevations, and he may be amused, with *Mr. Punch*, by the scanty resemblance which the architect's first sketch bears to his own rough idea. As a shrewd man of the world he will add a grain of salt to the practical and economical reasons which the architect advances to justify the changes that from time to time are introduced into the drawings, for he will guess that they have something to do with proportion and composition, of which the architect has spoken in moments of enthusiasm.

When the requirements of the wife are reconciled with the financial limits of the client, the restrictions of the site (which we will hope is freehold), and the ideals of the architect (who we will hope has his diploma), the client will enjoy the exhilarating experience of watching building operations. His confidence in his architect may be somewhat strained during the early stages of the work by his apprehension that the rooms will be too small and that the windows will be too large, but the brickwork will be run up and the roof covered in at an astounding pace. The pride and pleasure of proprietorship thus excited will be checked by the tedious process of finishing off; but when it is all over, and all the wood and iron work, usually so treated, are covered with four coats of paint of standard quality in a proper and workmanlike manner ready for occupation, the client will realise that he has had the time of his life; and when the garden has been got into shape and the architect accepts the wife's invitation to dinner in the new home it will be to him more truly his own than any other building has been before—in fact, it may not be long before he will be convinced that he designed it himself.

We have suggested that the average man who contemplates building might buy a copy of the book under review because, in the introduction by the Duke of Argyll, it appears that it is intended for



perusal by the layman. If he does buy it he will find an interesting historical account of the English home which shows among other things the origin in feudal times of such words as "hall," "pantry," "larder," &c., &c., which are familiar in the particulars of desirable residences as issued by house-agents to-day; but that, unfortunately, the plans which illustrate that part of the book are of much too small a scale to be helpful. From the one chapter on construction he will gather a little knowledge, and from the half-dozen chapters on sanitation he will get enough detail to make him uneasy as to such matters for the rest of his days. The chapters on furniture and the garden he will find to be suggestive, but the most useful part of the volume is undoubtedly the group of illustrations of houses erected from designs by the authors, and by Messrs. Arthur T. Bolton, Walter Cave, E. Guy Dawber, Forsyth and Maule, Arthur Keen, E. L. Lutyens, Maurice H. Pocock, A. N. Prentice, M. H. Baillie Scott, Harrison Townsend, and C. F. A. Voysey. The brief notes dealing with these various examples of English homes state in many cases their actual cost, and that is the first thing that the average man wants to know.

J. NIXON HORSFIELD [A.], F.S.I.

#### OLD MASTERS IN ARCHITECTURE.

*Architektonische Handzeichnungen alter Meister* edited by Dr. Hermann Egger, Professor at the Technical University, Vienna. Large folio. Price £5 per volume. [Friedr. Wolfrum & Co. Vienna and Leipzig.]

This publication of "Architectural Drawings by Old Masters" partially realises the suggestion made some years ago by Heinrich Freiherr von Geymüller, which unfortunately came to nothing, i.e. the compilation of "A Photographic Thesaurus of Architecture and its Subsidiary Arts."

The name of the editor, who since Geymüller's death is the greatest expert in this special province of artistic research, guarantees the careful selection of the plates as well as the accuracy of the letterpress, and thus the permanent value of the work is insured.

For years Dr. Hermann Egger, lecturer on General Architectural History at the Vienna University, has been at work cataloguing the celebrated collection of architectural drawings of the Royal Library in Vienna. The examples drawn from this, as well as from other public and

private collections in Vienna and abroad, are with a few exceptions, now published for the first time.

The selection is made from the architectural drawings of old masters of various schools from the thirteenth to the nineteenth centuries. Each example is typical of the characteristic technique of any particular master at the time when his style had reached maturity, and this work is therefore of peculiar value to collectors, art dealers, museums, and all interested in the identification of old drawings. The extent of ground covered by the illustrations, which include sketches for ceilings, windows, gardens, stage scenery, &c., besides buildings, make it of no less practical use to the decorative painter, sculptor and craftsman, not to mention that it offers a source of endless pleasure and instruction to the architect.

The whole get-up of the publication is worthy of the subject and will appeal alike to bibliophiles and lovers of art. Each part is enclosed in a stout portfolio and consists of twenty plates. These are admirable phototype reproductions, mounted on grey boards and remarkably clear and sharp. Some are reproduced in several colours in order to give a better idea of the charm of the original. Thus one plate gives a delightfully vigorous design for a vaulted ceiling, by a sixteenth century Italian artist, in which numberless active cherubs supporting sepia architectural details stand out effectively from a background of blue heavens. Another plate shows Bernini's first red chalk scribbles for his baldacchino in St. Peter's, with more definite outlines in ink below. Plate 37, a stage background, is a wonderful example of the unusual mastery that Giuseppe Galli (1696-1756) had over the laws of perspective, and, although only nineteen at the time he made this design, it shows him to be already one of the greatest masters of Barocco decoration, and justifies the high estimation in which he was held by his contemporaries. Plate 6 gives an example of the style of work produced by travelling students of the sixteenth century. This is a sketch made by Hans Böblinger of a church built by his father in Esslingen, and is of great value as a memorandum of the building, which was pulled down in the nineteenth century without any record being made of it. Altogether it would be difficult to over-estimate the artistic, scientific, and historic value of this great publication, which will consist of several volumes, each volume appearing in five parts.

ETHEL CHARLES [A.]



9 CONDUIT STREET, LONDON, W., 18th February 1911.

## CHRONICLE.

### The Corporation Bridges Bill.

In *The Times* of the 16th inst. appeared the following letter, addressed to the Editor, from the President of the Institute:—

9 Conduit Street, W.: 15 Feb. 1911.

SIR,—The powerful leading article which appeared in *The Times* of February 11th on the subject of the proposals for new bridges over the Thames has encouraged the Council of the Royal Institute of British Architects to hope that you will assist them in calling the attention of the public and of Members of Parliament to the opposition which they have felt it their duty to offer to the scheme of the Corporation embodied in the Bridges Bill now before Parliament.

Last week we lodged a Petition in the House of Commons praying that the Bill might not be passed into law. We have condemned the proposal in the past and we are opposing the Bill now because we are convinced that it would be a great disaster to London if the plan of the Corporation were carried out. As we have stated to the House of Commons it is in no spirit of carping criticism but from a very real desire that a great opportunity shall not be misused and so lost for ever that we are taking up this position. The magnitude of the proposal is evidenced by the expenditure involved, but it is the magnitude of the opportunity which appeals to us, and it is with great regret that after much careful and anxious consideration we are forced reluctantly to condemn the scheme of the intended works, which has been prepared without any apparent consideration of the architectural character of the scheme, and purely from a utilitarian point of view. No such scheme would have been put forward in any other capital in the world without the most careful consideration from every point of view, artistic as well as practical. Of recent years much has been done to add to the amenities of London, and in the execution of public works regard has been had, notably in the case of the Strand and Mall improvements, not merely to the

public convenience, but also to architectural and monumental effect. We are convinced that in the present instance there is no sufficient reason why the latter should be subordinated to the former and why the intended works should not be carried out on lines and in a manner worthy of the City of London and the capital of the British Empire, and so as to secure the very finest results. The scheme, which is a public one to be defrayed out of public funds and in the public interest, should be well done or not at all. To force on the community, on the plea of economy, a work which on the face of it is ill-considered, is a policy which we most earnestly hope will not commend itself to Parliament.—I am, Sir, yours faithfully,

LEONARD STOKES,

President R.I.B.A.

### The Institute Petition against the Bill.

The Institute Petition against the Bridges Bill praying to be heard by Counsel &c., runs as follows:—

To the Honourable the Commons of the United Kingdom of Great Britain and Ireland, in Parliament assembled.

The Humble Petition of the Royal Institute of British Architects, under their Common Seal, Sheweth as follows:—

1. A Bill (hereinafter called "the Bill") promoted by the Mayor and Commonalty and Citizens of the City of London (hereinafter called "the Corporation") is pending in your Honourable House intitled "A Bill to empower the Corporation of London to construct a new bridge over the River Thames between Blackfriars and Southwark Bridges; to rebuild Southwark Bridge, and to confer other powers upon them with respect to those and other bridges, and for other purposes."

2. The Preamble of the Bill (*inter alia*) recites that the construction of a bridge over the River Thames between Blackfriars and Southwark Bridges, together with approaches to the said bridge on either side of the said river and other works, would be attended with local and public advantage, and that it is expedient that power should be conferred on the Corporation to construct the said bridge and approaches and to execute the works necessary for or incidental thereto.

3. By Clause 6 of the Bill it is proposed to authorise the Corporation to construct the following among other works:—

Work No. 1.—A new bridge and approaches for vehicular and pedestrian traffic across the River Thames commencing at or near the junction of Southwark Street and Great Guildford Street Southwark and terminating on the south side of Cannon Street in the City of London at a point 15 yards or thereabouts, measured in a westerly direction from the centre of Old Change.

In connection with Work No. 1 above described it is also proposed to authorise the Corporation to construct a widening of St. Paul's Churchyard on the eastern side, a subway for foot passengers in Knight-rider Street, and a diversion of Old Change Hill, all of which are more

particularly described in the Bill as Works Nos. 2, 3, and 4 respectively.

4. The Corporation also seek power by Clause 7 of the Bill in connection with the construction of the proposed bridge, to alter the lines and levels of, stop up, break up, divert, raise, lower, or widen the streets and roads therein specified; by Clause 9, to deviate to any extent not exceeding 3 feet downwards and 5 feet upwards from the levels defined on the deposited sections, and to any extent laterally within the limits of deviation defined on the deposited plans; by Clause 20 to make subsidiary works; and by Clause 30 to erect buildings and premises over the diversion of Old Change Hill.

5. The estimate of cost for the whole of the works proposed to be authorised by the Bill, including the purchase of lands, is stated at £2,207,983. It is proposed by Clause 39 of the Bill to empower the Corporation to borrow a sum of £2,250,000, and such further sums as may be necessary, and, by Clause 40, to apply the surplus rents and profits of the Bridge House Estates for the purposes of the Bill.

6. The Royal Institute of British Architects was founded in the year 1834, and by various Charters constituted a body politic and corporate, with perpetual succession and a common seal, for the purpose of forming an institution for the general advancement of architecture, and for promoting and facilitating the acquirement of the knowledge of the various arts and sciences connected therewith. Under the provisions of their Charters your Petitioners' Institute has taken into alliance 21 architectural societies acting in the principal cities and towns in the United Kingdom and in the British Empire.

7. Your Petitioners' Institute, as the only chartered body of architects in the United Kingdom, accepts and claims as part of its responsibility and public duty the function of tendering advice to the Government, the Corporation, and the London County Council, on all legislation, bye-laws, and regulations pertaining to architecture and building generally, and under Sub-section (4) of Section 164 of the London Building Act, 1894, notice has to be given to the Institute of all bye-laws proposed by the London County Council "before applying to the Local Government Board for the allowance of any such bye-laws." The advantage to the community of having at its disposal the technical advice and experience of a body of experts is admitted on all hands, and it has been the practice of Government Departments, and of the London County Council, to avail themselves of this advice and experience, and the principle is recognised not only in the Metropolis Building Act, 1855, but also in Section 16 of the Metropolis Management and Building Acts Amendment Act, 1878. Since then your Petitioners have been consulted by the London County Council in connection with, among others, the Bills for the London Building Acts, 1894 and 1905, and the provisions relating to buildings of the Bill for the London County Council (General Powers) Act, 1909, and the advice tendered by your Petitioners has led to many alterations in proposals as first submitted to Parliament, and which, as altered, have subsequently become law.

8. Your Petitioners as representing the general interests of architecture in London and elsewhere allege that those interests are prejudicially affected by the Bill and they object thereto for the reasons with others hereinafter stated.

9. Your Petitioners view with the gravest apprehension the proposals of the Bill with respect to the construction of the said intended bridge and its approaches on the lines and in the position shown on the plans deposited in relation thereto.

10. It is in no spirit of carping criticism, but from a very real desire that a great opportunity shall not be misused and so lost, that they respectfully submit that the powers sought by the Corporation should not be granted.

11. The magnitude of the proposal is evidenced by the expenditure involved, but it is the magnitude of the opportunity which appeals to your Petitioners, and it is with great regret that after much careful and anxious consideration they are forced reluctantly to condemn the scheme of the intended works, which has been prepared without any consideration of the architectural character of the scheme, and purely from a utilitarian point of view. No such scheme would have been put forward in any other capital in the world without the most careful consideration from every point of view, artistic as well as practical.

12. Of recent years much has been done to add to the amenities of London, and in the execution of public works regard has been had, notably in the case of the Mall improvement, not merely to the public convenience, but also to architectural and monumental effect. Your Petitioners allege that in the present instance there is no sufficient reason why the latter should be subordinated to the former and why the intended works should not be carried out on lines and in a manner worthy of the City of London and the capital of the British Empire, and so as to secure the best architectural results.

13. The scheme, which is a public one to be defrayed out of public funds and in the public interest, should be well done or not at all. To force on the community, on the plea of economy, a work which on the face of it is ill-considered, is a policy which your Petitioners most earnestly hope will not commend itself to your Honourable House.

14. The Preamble of the Bill so far as it relates to the matters aforesaid cannot be substantiated by argument or evidence.

Your Petitioners therefore humbly pray your Honourable House that the Bill may not pass into a law as it now stands and that they may be heard by their Counsel, Agents, and Witnesses against the Preamble and such of the clauses and provisions of the Bill as affect their rights and interests and in support of other clauses and provisions for their protection, and that they may have such further and other relief in the premises as to your Honourable House may seem meet.

And your Petitioners will ever pray, &c.

LEONARD STOKES, *President*.

JAMES S. GIBSON

ERNEST GEORGE

E. GUY DAWBER

IAN MACALISTER, *Secretary*.

} *Members of Council.*

#### The New Bridge Scheme and the Safety of St. Paul's Cathedral.

*The Times* of the 9th inst. published the following letter signed by Messrs. John Belcher, R.A. [F.] W. D. Caröe, F.S.A. [F.], T. E. Colcutt [F.] Ernest George, A.R.A. [F.], Sir Oliver Lodge, F.R.S.

the Hon. Charles A. Parsons, C.B., and Sir James W. Szlumper, M.Inst.C.E. :—

"Questions connected with the construction of a new bridge across the Thames, hitherto referred to as 'St. Paul's Bridge,' are not only of metropolitan but of national interest.

"The carrying out of such a project involves considerations of great importance, both æsthetic and practical.

"A Bill will shortly be introduced into Parliament asking for powers to carry out the proposed scheme, and the object of this letter is not merely to draw attention to these essentials, but to consider the necessity of claiming from the supporters of the Bill a guarantee that St. Paul's Cathedral will not be endangered by any subterranean excavations.

"It is true that the Bill contains no mention of a tramway; but this must not be taken as an indication of any abandonment of such a scheme, for without tramways half the usefulness of the projected route is lost. It should be borne in mind that one of the main objects of the avenues recommended by the Royal Commission of London Traffic was to link up the North and South tramways systems.

"The hiatus at present existing is not got rid of by the scheme embodied in the Bill, but the treatment of this branch of the subject has, no doubt, been postponed until a more favourable moment.

"We therefore would impress upon the public the necessity of insisting upon a guarantee from the authorities that, if this bridge scheme is carried out, the tramways so essential to the practical completion of the project must not pass through a subway so near to St. Paul's Cathedral as to be a very serious menace to the structure."

#### A Great Memorial Scheme.

The following is quoted from the admirable leading article which appeared under the above heading in *The Times* of the 11th inst.

Twice within this week our readers have had their attention called to schemes for the improvement of London, schemes long ago conceived but as yet not translated into fact. Both have to do with bridging the river and with the incidental problems that follow upon such an undertaking. With regard to St. Paul's Bridge, we published a letter on Thursday, signed by several weighty names, which dealt not with any of the larger questions connected with the bridge but only with one point, small but very important. As everybody remembers, there are at least two views as to the exact place where this bridge should be and as to the point where the roadway should approach St. Paul's Cathedral. In the recent Town-Planning Exhibition none of the London schemes was treated with greater ingenuity or with greater insistence than this; but while the architects were, and are, unanimous on one side, the City authorities appear to be firm on

the other. It is to be feared that, just as the London County Council has rejected the suggestions, and the very prayers, of all the best architects and artists in regard to the line of the Strand below Kingsway, so the Corporation will refuse to incur the expense of the artists' plan as to St. Paul's Bridge. For the moment, however, this is not the point. The present object of Mr. Belcher and his three colleagues—of Sir Oliver Lodge, Mr. Charles Parsons, and Sir James Szlumper—is not to secure a fine approach for the bridge, but to prevent a very possible danger to St. Paul's Cathedral. There has long been a certain anxiety about the foundations, and while the expert reports have been reassuring, it is certain that nothing must be permitted which would render them less secure than they are at present. But it is inevitable that, when the bridge is made, tramways will be carried across it. Tramways are more and more proving their own necessity. A new Board of Trade return shows that the number of passengers carried by them in London has quickly reached almost incredible figures; that in Greater London it far exceeds the suburban traffic of the great railway lines and other means of transport; that, in fact, it is now close upon two millions a day. With such proof of the popularity of the tramways it is certain that a new bridge will not be left without them. But how are they to be taken past St. Paul's? To find a way through the streets is not easy in that region of narrow thoroughfares, and the alternative of a subway will be suggested. The object of the letter from Mr. Belcher and his friends is to insist that no such subway must be permitted so near to St. Paul's as to endanger the foundations. Parliament must make sure that this peril is avoided.

The other question, which was for the second time discussed by a Correspondent last Tuesday, is a much bigger one, admitting every kind of difference of opinion. The problem of a fitting Memorial to the late King seems still very far from solution, and the only recommendation as yet made by the Committee is that it should "include" a statue. Although, in agreement with the Prime Minister's suggestion, most of the money subscribed throughout the country is going to local objects, the London Memorial ought to be in a true sense national, and worthy alike of the King and of his capital. It cannot be said that the appeal has met with a hearty response, for the fund has as yet reached only 54,000*l*. In part this may be due to the vast increase of public burden, which recent years have seen; but we suspect it is even more due to the vagueness of the proposal. People will not subscribe liberally unless they know what it is for and approve the object. A statue is, of course, a very proper part of such a Memorial as this; but more than enough has already been raised for this object, and, if the flow of contributions is to be renewed, something must be suggested which will really stir the public imagination. This is certainly done by the scheme described on several occasions in these columns, a scheme so large that no voluntary contributions could cover more than what might be called the decorative part of it. The essential part is a matter for a combination of public authorities; and the only way to set them in motion is to persuade them that the improvement would be not only a real improvement, but financially sound. Unfortunately the experiment of Kingsway has been a painful one



for the London County Council, and has stopped the path of other improvements more than can be told; but at last the blight on that fine street seems to be passing away, and great buildings are rising in many parts of it. Perhaps this may set the Council free to consider an even nobler scheme—that of the transfer of Charing Cross Station to the south of the Thames, the building of an "Edward VII. Bridge," and the development of the Surrey bank, in continuation of great works undertaken by the Council itself in connection with the new County Hall. For such is the project; so large that it sounds a little staggering to the unimaginative London mind, but a scheme for which our Correspondent has made out a good case, and which deserves to be treated seriously. A scheme which would (1) make a worthier use of the land at Charing Cross; (2) substitute a fine bridge at the finest point of the Thames for an iron horror; (3) embank the Surrey side from the County Hall to beyond Waterloo Bridge, and open the way for gardens and noble buildings; and (4) concentrate and improve the southern railway termini—such a scheme is *prima facie* a very attractive one. Let it be proved that it would pay good dividends, financial as well as moral, and it might really be begun, in the hope of completing it in thirty years.

It was seriously examined in an article in last month's *Nineteenth Century and After* by Captain Swinton, the Municipal Reform Whip in the London County Council; and it was shown to be by no means impracticable. The wonder is that London should have waited so long for such an obvious improvement. Here, close to Westminster and to Charing Cross, is a mile of magnificent river front given over to mud and wharves or factories, with a *hinterland* of mean streets; whereas the whole region might easily be brought into the central life of the capital, and done so remuneratively. Few people realise that York Road, over against Waterloo Station, is no further from the Houses of Parliament than is Pall Mall, and that the land on which the new Municipal buildings are to rise is nearer still. There are about 130 acres of land in the fan-shaped space scheduled by Captain Swinton, and these are at present very wastefully used. The difficulties of making a nobler use of them and of rehousing the working population which would be displaced would be considerable but not insurmountable. Even the chairman of the South-Eastern Railway Company has taken up a sympathetic attitude towards the project. He has said that, if due compensation were granted, it would be impossible for the company to oppose a scheme which would certainly be a great benefit to London and would beautify the City. Captain Swinton believes that the directors would find in the concentration of the southern termini an advantage which would in a great measure compensate them for the loss of Charing Cross.

#### Shakespeare Memorial Theatre.

At last week's meeting of the London County Council Sir John Benn presented a petition from the Shakespeare Memorial Committee praying that the Council would grant a site for the Shakespeare Memorial Theatre. The removal in due course of the Council's offices in Spring Gardens to the new County Hall, now in course

of erection, appeared to offer to them a unique opportunity for securing a site which would be more suitable for a national institution or memorial than for any other purpose to which it might hereafter be put. They trusted that the Council would see their way to help the project by granting the Committee an option on the most favourable terms. The petition was referred to the General Purposes Committee.

#### Subjects for Prizes and Studentships 1912.

The pamphlet giving particulars of the Institute Prizes and Studentships for the year 1912 is issued to members with the present number of the JOURNAL and is on sale at the Institute as usual. The prizes and subjects set are as follows:—

THE ESSAY MEDAL AND TWENTY-FIVE GUINEAS open to British subjects under the age of forty.—*Subject*: "The Principles to be observed in Designing and laying out Towns treated from the Architectural Standpoint."

THE MEASURED DRAWINGS MEDAL AND TEN GUINEAS, open to British subjects under the age of thirty.—Awarded for the best set of measured drawings of any important building—Classical or Mediæval—in the United Kingdom or abroad.

THE SOANE MEDALLION AND ONE HUNDRED POUNDS, open to British subjects under the age of thirty.—*Subject*: "A Guildhall."

THE OWEN JONES STUDENTSHIP: CERTIFICATE AND ONE HUNDRED POUNDS, open to members of the architectural profession under the age of thirty-five.—Founded to encourage the study of Architecture more particularly in respect to Ornament and Coloured Decoration. Competitors must submit testimonials, with drawings exhibiting their acquaintance with colour decoration and with the leading subjects treated of in Owen Jones's *Grammar of Ornament*.

THE GODWIN BURSARY: SILVER MEDAL AND SIXTY-FIVE POUNDS, open to members of the architectural profession without limitation of age.—Founded to promote the study of works of Modern Architecture abroad, and awarded for the best selection of practical working drawings, or other evidence of special practical knowledge, and testimonials.

THE PUGIN STUDENTSHIP: SILVER MEDAL AND FORTY POUNDS, open to members of the architectural profession (of all countries) between the ages of eighteen and twenty-five.—Founded to promote the study of the Mediæval Architecture of Great Britain and Ireland, and awarded for the best selection of drawings and testimonials.

THE ARTHUR CATES PRIZE: A SUM OF FORTY GUINEAS, open to British subjects who have passed the R.I.B.A. Final Examination at one sitting during 1910 and 1911.—Awarded for the best set of testimonials of study submitted for the Final Examination, and for studies of Classical or Renaissance and of Mediæval Architecture.

THE TITE PRIZE: CERTIFICATE AND THIRTY POUNDS, open to members of the architectural profession under the age of thirty.—*Subject*: A Design, according to the Methods of Palladio, Vignola, Wren, or



Chambers, for the Central Courtyard of a Royal Exchange covered with a roof.

**THE GRISSELL GOLD MEDAL AND TEN GUINEAS**, open to British subjects who have not been in practice more than ten years.—Founded to encourage the study of Construction. *Subject*: Design for an Isolated Exhibition Building.

**THE ASHPITEL PRIZE: BOOKS VALUE TEN POUNDS**.—Awarded to the student who distinguishes himself the most highly of all the candidates in the Institute Final Examination 1911.

#### The Prevention of Corruption Act, 1906.

The Manchester Society of Architects recently called the attention of the Council of the Institute to a letter or circular which had been addressed to one of its members, of which the following is a copy:—

165 Granville Street, Birmingham :  
10th October 1910.

DEAR SIR,—Having regard to the quantity of metal work given out each year by Architects, and the consequent enormous amount of labour thereby entailed upon them in furnishing the art metal firms with the necessary tracings, suggestions, &c., it is a matter for regret that no financial remuneration directly accrues to the Architect therefrom.

At first glance, there may be obvious reasons why this is so. The position of the Architect is a peculiar one. Professional etiquette precludes him from accepting any monetary consideration from firms whom he favours with orders for metal work.

Lest we be misunderstood, we beg to state here that we do not imply that the Architect *should* receive any consideration, in the way of a bribe, for the orders placed by him. He would quite naturally resent any such proposal, and we respect his scruples. We do, however, urge that the Architect is justly entitled to suitable recognition from metal firms for work—in the way of tracings, details, &c.—which he furnishes to them.

We have always felt that some scheme to link up the Architects with the metal firms is much needed—some scheme of co-operation for the common good of both. With this aim in view, we have gone very carefully into the subject, and our proposition is as follows, viz. :—

We propose to invite a limited number of Architects to join us in our enterprise. All we ask you to do is to send us your inquiries—in strict competition with other firms, for we ask no favours—and upon all orders resulting to us from such inquiries, we undertake to reserve to you out of our profits on such, a minimum of 10 per cent., in return for the services you must necessarily render us in the way of tracings, details, suggestions, &c.

At the moment the name of our firm does not loom large in the metal world. We do not, however, ask you to take us on trust. On the contrary, we cordially invite your inspection of our works and plant, and also the work of our chief designer—a front rank man—to enable you to judge of our claims to your confidence.

Your name has been chosen by us as likely to co-operate with us in our enterprise, and we shall be glad to hear if we may have the pleasure of including it on our list.

Thanking you in anticipation of a reply at your early convenience,—Yours faithfully,

J. AUSTIN & Co.

Inquiries have been made at Birmingham as to the firm in question, and in the circumstances the Council have come to the conclusion not to institute proceedings under the Act, but they desire to draw the attention of members of the Institute and the profession generally to the matter, in the hope that any letter of a similar nature from a responsible firm may be promptly brought before the Council, together with full information as to the facts, in order to enable them to take such action as may be necessary.

#### The Ninth International Congress of Architects, Rome, 1911.

A preliminary notice is to hand of the Ninth International Congress of Architects to be held in Rome from the 2nd to the 10th October next, on the occasion of the National Festival to commemorate the Proclamation of the Kingdom of Italy. The Organising Committee consists of the Italian section of the Permanent Committee, of delegates of various Academies and Societies, of representatives of the press, and of architects nominated at the meeting of the 2nd July 1909 in conformity with the Statutes of the Permanent International Committee of Architects.

Members of the Congress are classified as "Full Members" and "Associate Members." "Full Members" are the special delegates of Governments, Academies, and Societies; all architects, and persons who follow the professions connected with architecture. Academies and Associations may be entered as "Full Members" and be represented by a delegate. "Associate Members" are the near relatives\* of Full Members, and architectural students.

The subscription for Full Members is 25 lire (£1) and for Associate Members 15 lire (12s.).

Members of both classes have the same rights to reduced fares on the Italian railroads, to special reductions for apartments, to special cards of admission to the galleries, museums, and other institutions, and to attend the meetings of the Congress and visits.

The subjects for discussion will include the following:—

*Subject A.*—Reinforced Concrete: its employment in different countries and the opportunities for its application to artistic construction from the technical and decorative point of view.

*Subject B.*—The Question of an International Gazette of Architectural Bibliography.

*Subject C.*—The Exercise of the Profession by an Architect in Countries other than his own.

*Subject D.*—Observations on Modern Architecture.

\* The original Italian means wives and children, but not parents or other relatives. It is understood that a Full Member is to have the privilege of nominating not more than two members of his family as Associate Members.

*Subject E.*—The Execution of the Architectural Work of Governments and other Public Bodies.

*Subject F.*—The Rights and Duties of an Architect in regard to his Client.

*Subject G.*—The Utility of an International Comparative Dictionary of Architectural Terms.

*Extra Subject.*—Foreign Academies at Rome: their history, the resulting studies and designs of the Students, and the influence exercised by these schools in the countries they represent.

All duly enrolled members have the right to send papers and resolutions for discussion on the subjects fixed by the programme. These must be sent to the Organising Committee at least four months before the opening of the Congress, and be drawn up in French.

The Organising Committee will if possible arrange for the issue before the opening of the Congress, of an abstract of the various papers and communications translated into several languages.

#### A Wren Evening at the Institute, Monday, 22nd May.

The evening of 22nd May will be devoted to a Paper by Mr. Lawrence Weaver, F.S.A. [*H.A.*], entitled "The Interleaved Heirloom Copy of the *Parentalia*, and some Notes on the Wrens." This Paper is to take the place of the one down in the Sessional Programme for reading by Mr. John M. Carrère on "The New York Public Library," which has been postponed till next Session. It may be mentioned that the copy of the *Parentalia* upon which Mr. Weaver is to discourse is being purchased by private subscription and will be formally presented to the Institute on the evening of the Paper. It is hoped to make of the occasion something in the nature of a small Wren Festival. In addition to the large number of lantern slides to be shown as illustrations to his Paper, Mr. Weaver is arranging for exhibition in the Meeting-room an exceptionally fine collection of photographs of Wren's work.

#### The Whitgift Hospital, Croydon.

At the Town Hall, Croydon, on 1st February, Mr. R. H. Bicknell, M.Inst.C.E., Local Government Board Inspector, held an inquiry into a petition on behalf of the Croydon Corporation for the issue of a Provisional Order to empower the County Council to put into force the powers of the Lands Clauses Acts with respect to the purchase of lands otherwise than by agreement, with reference to certain lands required for the widening and improvement of North End near the Whitgift Hospital.

Representatives were present of the Corporation of Croydon, H.M. Office of Works, the Whitgift Foundation, and the Whitgift Hospital Preservation Committee. The latter body opposed the scheme on the ground that it was incomplete and would ultimately lead to the destruction of the Whitgift Hospital. It was contended in support

of the scheme that the widening of the road was imperative, and that it was not proposed to interfere with the hospital. Sir Frederick Edridge, a witness for the opposition, stated that the evidence in support of the scheme strengthened him in the opinion that the position of the hospital would be untenable if the scheme were carried out. If it were agreed to, the next application would be to take down the hospital.

Mr. W. Martin, summing up the views of the Whitgift Hospital Preservation Committee, remarked that on the one hand there was a section of the Corporation in favour of the demolition of the hospital, in order to have a wide street, to include among other things a double row of tram lines; while on the other hand there was a very powerful and vigorous portion of the population that knew of schemes by which the street could be widened, at the same time preserving the hospital. This was one of the priceless possessions that Croydonians had handed down to them from past times, and in the ordinary way they looked to the County Council as being their guardians and trustees. These buildings included the Parish Church, the Archbishop's Palace, the Addiscombe College, and the Whitgift Foundation, and it seemed strange to him that the custodians should have been led to take such a position against their protectors, the County Council. Having reviewed the evidence, he asked the inspector to report in such a way as to be favourable to the preservation of the hospital and to leave no hope to those who wished to either mutilate or demolish the building.

Plans of the site, one showing a scheme for widening the road while preserving the hospital, appeared in the *JOURNAL* for 20th November 1909.

#### The late Colonel Eustace Balfour [*F.*]

Colonel Eustace Balfour [*Fellow*, elected 1892], who died last Tuesday in his fifty-seventh year, was the youngest brother of Mr. A. J. Balfour, the Conservative leader.

Born on June 8, 1854, the fifth and youngest son of Mr. James Maitland Balfour of Whittingehame and Lady Blanche Cecil, the second daughter of the second Marquis of Salisbury and a sister of the third Marquis, Eustace James Anthony Balfour was educated at Harrow and at Trinity College, Cambridge, where he graduated in 1877. As an undergraduate he took a keen interest in architecture, and on leaving Cambridge he became a student in the office of Mr. Basil Champneys, and began to practise on his own account in 1879. In 1885 he joined Mr. Thackeray Turner in partnership, and the association then entered into lasted until his death. In 1890 he was appointed Surveyor to the Grosvenor estates by the late Duke of Westminster. For his services as Colonel commanding the London Scottish corps of Volunteers he was accorded the distinction, very rare among

Volunteer officers, of being appointed Aide-de-Camp to King Edward. The following is quoted from the sympathetic appreciation which appeared in *The Times* of the 15th inst. :—

The supervision of a great London estate, involving a mass of routine and purely technical obligations, was too onerous to permit much original and creative work during Eustace Balfour's later years, while the freedom of initiative enjoyed by tenants on the Grosvenor property precluded the reflection of his artistic personality upon the modern and reconstructed residences of that estate. Where he was able to carry his own views into effect one is impressed by his appreciation of space allied to decoration, the central and governing feature of his work. He was one of the few men who instinctively realised the potentialities of an old house lacking architectural merits, and few were better able to evolve a decorous and dignified interior out of a commonplace room. His plasterwork was admirable, full of vigour and substance, and he was a warm partisan of robust cornices with bold and freely modelled detail; he used to say that no room was tolerable in which wall and ceiling formed an unrelieved rectangle. This love of well-placed decoration can be detected wherever Balfour was responsible *ab initio*, though in the well-known house erected in Park Lane for Mr. Beit it would appear that the architect was over-scrupulous, being reluctant to adorn the exterior with the deep-cut enrichments so brilliantly applied by Vulliamy to 'Dorchester House,' close by. Balfour's great London experience probably made him fear the risk of any wealth of external incrustation which would harbour the impurities of our murky atmosphere, and he was therefore restrained, perhaps needlessly so, in dealing with this building, which, however, both for its elevation and for an easy sense of interior spaciousness, is a notable feature in London architecture. One might refer to a small block of residences in Brook Street and to the group of buildings at Balfour Place (off Park Lane) as further illustrating the architect's feeling for breadth and simplicity of surface.

St. Anselm's Church, Davies Street, W., associated with its school and clergy house, is probably the most complete and instructive example of Balfour's work. It is remarkable how this indifferent site, hemmed in by stables, model dwellings, and an electric power station, has been adapted to its special purpose. The church itself, though by no means large, impresses one with a feeling of airiness and freedom, with that spaciousness which an intuitive sense of proportion can alone create; and in combination with this invaluable asset we find his love of decoration displayed to its fullest extent. The west window is calm, sincere, and tactful—one of the best erected in London on the parish-church scale for many years; the little east windows, almost fanciful and certainly dramatic, convey an air of contrasted mystery which pervades the chancel. The whole building is singularly well fitted for the requirements of public worship, showing happy attention to the necessities of light, air, space, freedom of vision and access—all essential qualities which are too often ignored in modern ecclesiastical architecture. The latest, and not the least characteristic, of Balfour's architectural achievements was the rebuilding, in co-operation with Mr. Thackeray Turner, of the historic Scottish Church of Crown Court, Covent Garden. The architectural difficulties were great—a diminished

site, and light available only from the east; but these were successfully overcome. The same notes of loftiness and space which characterise his other work are prominent here; and in moulding, organ screen, chancel stalls, Iona marble-communion table and font, and in the great roof of stalwart beams of English oak, the same severe but elegant simplicity is manifest. Eustace Balfour did a good deal of work at Whittingehame, the home of his family; Ampton Hall, near Bury St. Edmunds; Charlwood, Mr. Alfred Hoare's house at East Grinstead; and the chapel at Hatfield Hyde should also be mentioned. . . .

Colonel Balfour's death causes a sad gap in the ranks of those who care for the things that matter in art and thought and practical life. Though he was not less talented than his distinguished brothers, his gifts were applied in other and perhaps less conspicuous directions; but they were those of force, originality, and even genius. A man of singularly attractive personality, he possessed a certain indefinable distinction of action, phrase, and bearing which impressed itself on all with whom he came in contact.

Colonel Balfour married in 1879 Lady Frances Campbell, fifth daughter of the eighth Duke of Argyll and a sister of the present Duke.

#### The late F. W. Roper [A.]

Frederick William Roper, *Associate*, elected 1863, who died on the 6th December last, aged seventy years, was the son of the late William Roper, builder, of Bath. He was born in 1840, and after completing his education was articled to the late James Wilson, F.S.A., architect, of Bath. On the expiration of his articles in 1862 he came to London and entered the office of the late S. S. Teulon, with whom he remained for some seven years. Starting in practice on his own account he took offices first in Pall Mall, then in Craig's Court, and finally at 9 Adam Street, Adelphi, where he remained during the greater part of his professional career. His practice was a general one, including both ecclesiastical and civil buildings. In 1873 he won in competition the Great Hunter Street Board School, Old Kent Road, one of the earliest schools erected for the London School Board. Following this he was successful in winning the competition for the Board School, Helen Street, Hove, for the Hove Board. The Rous Memorial Buildings at Newmarket, which consist of a hospital and almshouses arranged on a quadrangular plan, was also won in competition in 1879. The late King (then Prince of Wales), together with the Committee of the Jockey Club, was actively concerned in the promotion of this competition, and took a great interest in the work up to its final completion. A drawing of the buildings was exhibited in the Royal Academy in 1881. He also designed and carried out an important town house, 95 Piccadilly, a Renaissance building, with a large picture gallery in the rear. Among other buildings erected from his designs may be mentioned: Arundel Buildings, Shaftesbury Avenue; the Ilford Isolation Hospital; a mansion at Scarborough (a late Gothic design) for Mr.

G. L. Beeforth, J.P., and other houses on the South Cliff for the same client; Winkfield House lodge stables at Ascot; additions and alterations to the premises of the Royal Society for the Prevention of Cruelty to Animals in Jermyn Street, W.; Holy Trinity Church Schools, Chelsea. He also won in competition the Bonner Hill Schools, Kingston, and carried out the Richmond Road Schools and Ashford Schools for the same authority. Somewhat reserved in character, Mr. Roper was a man of wide culture, and possessed of a profound knowledge of his art. He was an admirable draughtsman, and his many tours on the Continent and in England had resulted in the production of a large number of graphic sketches and measured drawings.

### ARCHITECTURAL EDUCATION.

#### Class Method or Correspondence Method.

10th February 1911.

To the Editor JOURNAL R.I.B.A.—

SIR,—A letter from Mr. W. S. Purchon upon this subject which appeared in the last issue of the JOURNAL is of considerable interest.

Holding the important position he does at Sheffield, it is naturally right that he should advocate the advantages of the class method of instruction. He puts the case very well, but he is obviously thinking of such a system as he adopts himself, where class work is combined with the setting of test questions and the personal correction of these by the instructor, who takes the trouble to give individual help to each student who requires it.

In this way the greatest defect of purely class instruction is obviated, this being that it encourages a student to listen to a lecture and then to go home and forget it, expecting to derive everything from his instructor and to do nothing for himself.

Mr. Purchon's method is not class instruction alone but approximates to studio instruction, than which it would be difficult to devise anything superior unless it be the Atelier method of teaching architecture which is adopted in France.

Personally I have abandoned class teaching for many years, largely on account of its inherent defects, and have substituted correspondence instruction even in the case of students who can easily come in to see me. In fact, it is these who obtain most benefit thereby. As Mr. Purchon says, most correspondence tutors like to teach personally those students who live near, but for myself I prefer that these should go through the regular correspondence course and come in and consult me over their difficulties as they arise instead of writing, as those resident at a distance must do. Individual personal instruction is very rarely necessary, and I think that, like class teaching, it tends to either encourage laziness, or on the other

hand that it may approach too nearly to cramming. In any case it is necessarily expensive, as the whole of the instructor's time has to be given to an individual. This is, to a less extent, one of the defects of correspondence tuition, for if it is properly done by means of test papers, it means that they must be carefully set so as to be both comprehensive and thorough, and that the replies must be gone through with extreme care, each student being dealt with separately and his answers being annotated with regard to the special idiosyncrasies of the individual, which have to be gathered from them.

If the work is attempted wholesale and cheaply, by correspondence "schools," which issue general notes to students and return their replies to questions with printed model answers appended, but few real corrections, then it is questionable whether there is much value in the system. It combines superficial cramming with the direct encouragement of personal slackness.

There are so many architectural students located where they cannot obtain the advantages of those resident in the large centres, that I have often wondered at correspondence tuition being left to unofficial private tutors like myself.

It is obvious that these students have to be reached, and that, if they cannot come to the instruction, the instruction must be taken to them. Even the most advanced work can be done by correspondence as has been shown in America where a great deal of work of the very highest quality is done in this way. In England, the few of us who teach by correspondence do it in order to earn a living, and are consequently restricted to preparing students for the Institute and other similar examinations, there being an insufficient number requiring any other form of instruction to render its private organisation possible.

It is to be borne in mind in this connection that correspondence instruction is necessarily to a large extent individual and consequently must be comparatively costly, while the provincial students, who need it most, are just those who can least afford any great expenditure. It is also much more rare to find the instructor who is capable of giving real help through the post than one who can lecture to a class and assist his pupils while he has them near him. I may say that in the experience of twenty-seven years I have met with very few who have been able to assist me when I have wanted help, and I fully agree with Mr. Purchon when he says at the end of his letter that the correspondence method is perhaps the most satisfactory in the hands of men whose qualifications are known. I should, however, say that the word "qualification" needs limitation, the qualification to teach *by correspondence* being in this matter all important.

Yours faithfully,

G. A. T. MIDDLETON.

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## LEGAL.

## Dry-Rot in Floors: Architect's Liability.

LEICESTER BOARD OF GUARDIANS v. TROLLOPE.

This was an action heard before Mr. Justice Channell in the King's Bench Division of the High Court on the 23rd, 24th, and 25th January. The plaintiffs, the Leicester Board of Guardians, sued the defendant, Mr. John E. Trollope, surviving partner of the firm of Messrs. Giles, Gough, and Trollope, for negligence as architect to the plaintiffs, and for damages for a breach of agreement to carry out work in connection with the North Evington Poor Law Infirmary.

Mr. Hugo Young, K.C., and Mr. Alex. Neilson appeared for the plaintiffs; and Mr. E. Pollock, K.C., and Mr. C. B. Marriott, for the defendant. Mr. McCurdy, M.P., watched the case on behalf of the builders, Messrs. W. Moss & Sons, Ltd.

The building in question, the North Evington Infirmary, was begun in September 1902, was completed in 1905, and the final certificate was given to the builders in 1906. Over £100,000 had been spent on the building, which extended over a very large area. Counsel for the plaintiffs in his opening statement said it was not until February 1908 that anything wrong was discovered. When the subject was investigated, it was found that instead of there being beneath the floor a layer of concrete 4 inches thick, and the joists laid on this and bedded round with a finer concrete for 2 inches, all over the building the builders had taken wooden pegs (thousands of them), driven these pegs into the ground, and, having thus got a level plane, had nailed the joists to the top of the pegs and filled in the concrete at one operation. A direct communication with the ground was left through the pegs, and each peg acted as a pipe for drawing up moisture; the system consequently destroyed the whole purpose for which the concrete was laid down; the flooring got into such a state that it had to be taken up. An agreement was entered into to the effect that the Guardians would not proceed against Mr. Trollope, and that he should rectify the mischief. Mr. Trollope proceeded to do the work through some other contractor than Messrs. Moss, and one whole ward, and part of another, was dealt with. The defendant then stopped the work. If he had continued there would have been no trouble about the matter; but he supposed Mr. Trollope found that it was a very expensive business, and that it was not a question of mere repair, but that the whole thing had to be done again. The work had since been done under the direction of another architect, Mr. Sawday, and the amount that was claimed in that respect was as near as possible about £2,000. The plaintiffs claimed first of all for negligence in supervision; secondly, for negligence in giving a final certificate which exempted Messrs. Moss, the contractors. They also claimed for breach of agreement, if not sued, to do the work of repair.

Mr. Pollock, for the defence, submitted that the defendant was not liable. The undisputed fact on which the case was based was that the work was done in a manner which was not in accordance with the specification, and that "it was done by the complicity and fraud of the clerk of the works acting with the builder." By doing it in that manner counsel said he should show there was a saving of about £426. There was a motive for the fraud, and it would be easy to prove it to his lordship. How was it done? It was done by skimping the amount of concrete put in, and not levelling the ground on which the concrete was laid. The motive was to save money, and the motive carried out into acts did save money, with the result that the builder was better off. The architects were lulled into security because throughout the whole of the time the work was going on the clerk of the works fulfilled his

duties and made a number of complaints about various matters. He submitted that on the document as they stood they had concealed fraud on the part of the clerk of the works, as well as a breach of his duty on his own knowledge. What was the degree of liability on the architect? If he was not to be liable for every brick, was he to be liable for a fraud which was concealed from him by the complicity of two persons working together? or was he to trust to the clerk of the works? The clerk being constantly on the ground made reports from time to time, and in this case visited the architects in London. He submitted that the offer made by Mr. Trollope to complete the work was made without prejudice, and on the basis of an honourable understanding, and was never intended to form the basis of a legal liability which could be sued upon. What was being recorded there was a matter of leave and licence to Mr. Trollope, and not a matter which was to end in a contract between the parties on either side. The Guardians were seeking to set up a legal liability against Mr. Trollope, the consideration of which was an agreement or a doubtful liability which arose under his contract. As the matter stood at present the Guardians were able to sue Mr. Trollope upon the agreement, and supposing circumstances had arisen in which it would be necessary for him to enforce the agreement as against them, the agreement could not have been enforced at all. He argued that Mr. Trollope never intended to make a bargain, and he also contended that the Guardians never intended to make a contract, because, if they had, they would have used their seal.

Mr. Edwin T. Hall and Mr. C. Fitzroy Doll gave evidence on behalf of the defendant as to the relative duties of architect and clerk of works.

Further details of the case are sufficiently given in his Lordship's judgment, a verbatim report of which is appended.

Mr. Justice Channell gave judgment as follows: In this case I am sorry to find that the defendant is under a serious liability in respect of a matter in which, undoubtedly, he is not personally greatly in default, if at all. The plaintiffs have gone out of their way to a certain extent to say that they make no imputations at all upon his good faith or anything of that kind. If I may add to that, I was much impressed by the candid way in which he gave his evidence in the witness-box. There were many little things in which, if he was at all inclined to stretch matters in his own favour, he could have given evidence in his own behalf much more strongly than he did, but he was an extremely candid witness. I think he deserves the credit that was given to him in a newspaper report which was published with his own sanction, and, in that respect, of course, it is not quite the same thing as if it had not been. One is sorry to give judgment against him; but I think the facts are extremely clear.

Now, here is a building contract of very much the usual character; it had clauses in it of the usual character. I do not find anything in it which differs very much from an ordinary building contract. It contemplates a clerk of the works to be appointed, and it mentions a clerk of the works as a perfectly known person, holding an office which is well understood. It does not go out of its way to define him; it says certain things that he may do and about his position, but it treats a clerk of the works as it treats an architect, as a perfectly well-known person with known functions and duties. Then there is an agreement between the plaintiffs and the defendant and his then partner, who has, unfortunately, died since, and that is the usual agreement. The only thing that is special in it is that the architects agreed to take substantially less than the usual remuneration which they were to have. That is the only important matter, but it has ordinary clauses in it.



Under those circumstances the building was erected, and some three or four years after it was completed it was discovered that all the lower floor timber—the wood in the lower part of the building—was very badly affected with dry rot. Investigation took place, and it was discovered that the design—I daresay an ordinary design—I was going to say the special design, but by that I do not mean there was anything remarkable in any way, but the design that was intended to prevent the occurrence of dry rot had not been complied with. Somebody was undoubtedly to blame. The builder was to blame; he certainly had not performed his contract; he had got no authority from the architect to deviate from it, and that authority was the only thing which would have justified him in deviating from it. Therefore the builder was undoubtedly to blame; but there was this difficulty in the way of suing him: that he got the architect's certificate of completion, and that the contract said, practically, that if he got the architect's certificate of completion and a period of nine months elapsed, during which he was to be responsible, he was not to be responsible afterwards. Therefore there was that difficulty in the way of suing the builder. It is not my business, and I suppose I ought to avoid saying anything that will prejudice any claim that anybody may hereafter think fit to bring against the builder, but, as part of the history of this case, one cannot help saying that, if it is the fact, as appears to be the case, and as is contended by Mr. Pollock certainly was the case, that this was a fraud and collusion between the clerk of the works and the builder, why it seems to me that the builder would not have been entitled to rely upon that certificate, and that therefore he might in all probability have been sued.

Then the Board of Guardians, perhaps not unnaturally, said to the architect: Well, you ought to have seen to this, and we make a claim against you personally. They made that claim most positively; there is no doubt about it. There were some interviews which were without prejudice—one, at any rate, was without prejudice. I neither do know, nor do I desire to know, exactly what passed at it, but there then came a correspondence and the present defendant took this view. It was in a letter by his solicitors, but I think there can be no doubt it was absolutely by his desire, and probably at his suggestion, that the proposal was made; although he repudiated all liability, for his own credit, and in order that nobody should have any sort of complaint against him with reference to an important work of this kind, he said that he would make the matter good. Upon that the Board of Guardians omitted to take any proceedings which they were threatening. I cannot entertain the slightest doubt, subject only to this question of seal, which I will deal with quite shortly, that that was a binding agreement. It has all the elements of it. There was the forbearance. It is true, I think, that mere forbearance, not at the request of the other party, would not be a consideration; it is forbearance at the request of the other party. The letters that passed are quite clearly a request not to take the proceedings. They are written in reference to that very matter, and I cannot therefore entertain any doubt of that being a binding agreement, subject only to the question of seal which I will deal with in a very few words now. In the course of that correspondence, after possibly an agreement had been come to, a further term was proposed by the solicitor for the defendants. "Although we do this, if we mean to claim over against the builders, of course you will give us every assistance to do that." The Board of Guardians very properly said they would. That is part of the agree-

ment on their part. It may be that the agreement was concluded before, and it may be they might have said if they liked: "We have not promised to do all that, and we are not going to reopen the matter because it is already concluded"; but when an agreement is just made and has arrived possibly at the stage at which they might say it was concluded, if parties consent to reopen the matter and to add a further term, it seems to me they do reopen the matter, and the agreement is the agreement they make when they have added those terms to it, and that they cannot then go back and say, "Before we agreed to that there was already a concluded agreement." It is all one agreement, and they assented to it as one agreement. The result is it contains a term which has not yet been completely executed because the time has not yet arrived. Therefore one cannot quite get out of the difficulty about a seal on the ground that it is an executed contract on one side which in most cases I think is held now to be sufficient. Therefore it gave me a difficulty. I was prepared yesterday to decide this case upon the question that that agreement was sufficient. Amongst other things I may say I thought it was a very clear ground, and I desired rather to decide it on that ground than on the ground that this gentleman had omitted a duty and therefore was chargeable with negligence. I thought it was better for him that it should go through on the ground that he had voluntarily agreed to pay the money. He had credit given to him, and accepted that credit, in a very eulogistic report, which was published after being approved by his solicitors, and I thought that it was better it should stand in this way, especially as I saw that it was almost inevitable that I should have to decide the other question—if I did decide it at all—against him. However, this point about the seal was put forward, and it did create some difficulty in my mind. Therefore I thought, in view of the possibility of the case going to the Court of Appeal on that, that I ought to hear and decide the whole question. Now, on that matter as well, Mr. Hugo Young has now quoted cases which I think appear to me, as far as I can see, to remove the difficulty. I think, therefore, that the decision might go against the defendant upon the ground of that agreement, but I have had to hear the whole case and to give my judgment upon it, and I must do so.

Now, as to that, the defence is that this was the fault of the clerk of the works. In one sense, no doubt, it was the fault of the clerk of the works. Whatever the duty of the defendant and his late partner was, it clearly was the duty of the clerk of the works to call attention to this. And he seems to have done much more; he seems to have connived at it and concealed it, so that there is no doubt it was the fault of the clerk of the works. But does that relieve the defendant? I think there is no difficulty in seeing what are the respective functions and duties of an architect and of a clerk of the works. I had a very clear idea of it myself, and the witnesses who have been called for the defendant—two gentlemen of position in the profession—and the defendant himself, who is a gentleman of position in the profession, all practically agree, but they leave the matter open with the difficulty still. They all agree that the clerk of the works has to see after matters of detail that the architect is not expected—in this case we know he was not expected—I do not lay any stress on the conversation that he was expected to be there at least once a month or something of that sort—that does not alter the duties of the parties, but everybody knows an architect cannot be there all the time, and everybody knows the clerk of the works is appointed to protect the interests of the employer against the builder, mainly

because the architect cannot be there. He has to look after the matter of detail. The same gentlemen who tell us that, tell us also that the architect is responsible to see that his design is carried out. That fairly indicates what the respective duties of each are, but it leaves one in each case to say whether the matter complained of is a matter of detail or a matter of seeing whether the design is complied with.

The matter in this case is a very important matter in reference to the building. It is not exactly the foundations of the main building. I do not know what was under the weight of the walls. I suppose there was concrete or something there. We are not concerned with that. This is the concrete under the floors, and I suppose when you put floors on damp earth any man, even one not very much skilled in such matters, must know that you have got to make protection against the damp. Here a protection was devised—I do not say it is anything at all uncommon, but it is an essential part of the design. Here the architect admitted that they took no steps to find out whether that was carried out or whether it was not. It is not a case in which they inquired even of the clerk of the works, in which they pointed out to the clerk of the works: "This is a very important matter; we hope you will see that this is done properly," or anything of the kind. Nothing of the kind took place. It is a very large area of building. Although in some parts it was better done than in others—in some parts apparently the concrete was fairly good, the part which was first investigated, and there was only this question of the pegs, but over the greater part of it the concrete was all wrong. If in this case the architect had taken steps to see that the first block of buildings was done all right, and then in the next block of buildings he had left it to the clerk of the works with instructions to see that it was done in the second block in the same way as it was done in the first, I should then have had some doubt whether he would have been liable if the clerk of the works had neglected that and allowed it to be done in a different way in the other part. But here there was nothing done at all to see that the design was complied with, and it was not in fact complied with. It does not seem to me that it excuses the architect from seeing that his design is complied with, that he thought that the clerk of the works would be sure to see that it was all right, and consequently it seems to me that this is not a matter of detail which it was justifiable to leave to the clerk of the works. It may be it was rather natural that he should do it, and that therefore it is not one of the cases where one attaches very serious blame and says: Here is a gentleman who was incompetent in his profession, or something of that sort; there is no ground for thinking anything of that kind here; but in my judgment there was an oversight, an omission to do that which it was his duty to do—namely, to see that this design in this important part of it was in fact carried out, and nothing more.

Now it is said that the clerk of the works is the servant of the plaintiffs, and therefore the defendant is excused. If a party to a contract prevents the other party from performing his contract, of course that is an answer; but it cannot possibly be put that this conduct of the clerk of the works, even assuming him to be, as for certain purposes he certainly was, the servant of the plaintiffs, amounts to the plaintiffs, through their servant, preventing the defendants from performing their contract. If they did not do that the conduct of the plaintiffs is not an answer to the action.

Is it a ground of counterclaim? I must say I think it is not, on the ground I put just now. An employer is not liable for the fraud and misconduct of his servant, if the servant does it in his own interest and not in the supposed interest of his employer. If he commits a fraud

in the course of the execution of his duties, and within the scope of his duties, and does it in the supposed interest of the employer, although it is not in the interest of the employer, then the employer is liable; but if the servant does it on his own account, and for his own purposes, the employer is not liable. In this case it is impossible to state that the clerk of the works did it in the interest of the employer. Consequently it is not a ground of counterclaim.

Without going further into the matter, it does seem to me that this is not a matter of detail, that it is a matter of an essential part of the design of the building which the defendant and his late partner—I daresay it was his late partner quite as much as the defendant—omitted to see was done, which was not done, and therefore I think upon the main question I must hold him responsible.

I think, as I have said before, that even if he had not been responsible on that he would have been responsible on the special contract. In either view, therefore, the defendant is liable.

I have said I am sorry that it is so because it is undoubtedly a serious liability, and the defendant has really behaved extremely well in the matter, with the possible doubt that, having most handsomely agreed to do the whole work, when he found it was more than he anticipated, he tried to back out of the agreement. With that single exception, merely succumbing to a natural temptation, he has behaved as well as anybody could do in the matter, and he has given his evidence in a way to command my respect. Nevertheless, I think he is liable in law to this claim, and I must give judgment against him.

The question of the amount was ordered to stand over with liberty to apply. Costs of claim and counterclaim were given to the plaintiffs.

## MINUTES. VIII.

At the Eighth General Meeting (Ordinary) of the Session 1910-11, held Monday, 13th February 1911, at 8 P.M.—Mr. Leonard Stokes, *President*, in the Chair; entered in the attendance-book the names of 34 Fellows (including 14 members of the Council), 41 Associates (including 2 Members of the Council), 19 Licentiates, 4 Students, and a large number of visitors; the Minutes of the Meeting held 30th January, 1911, having been published in the *JOURNAL*, were taken as read, and signed as correct.

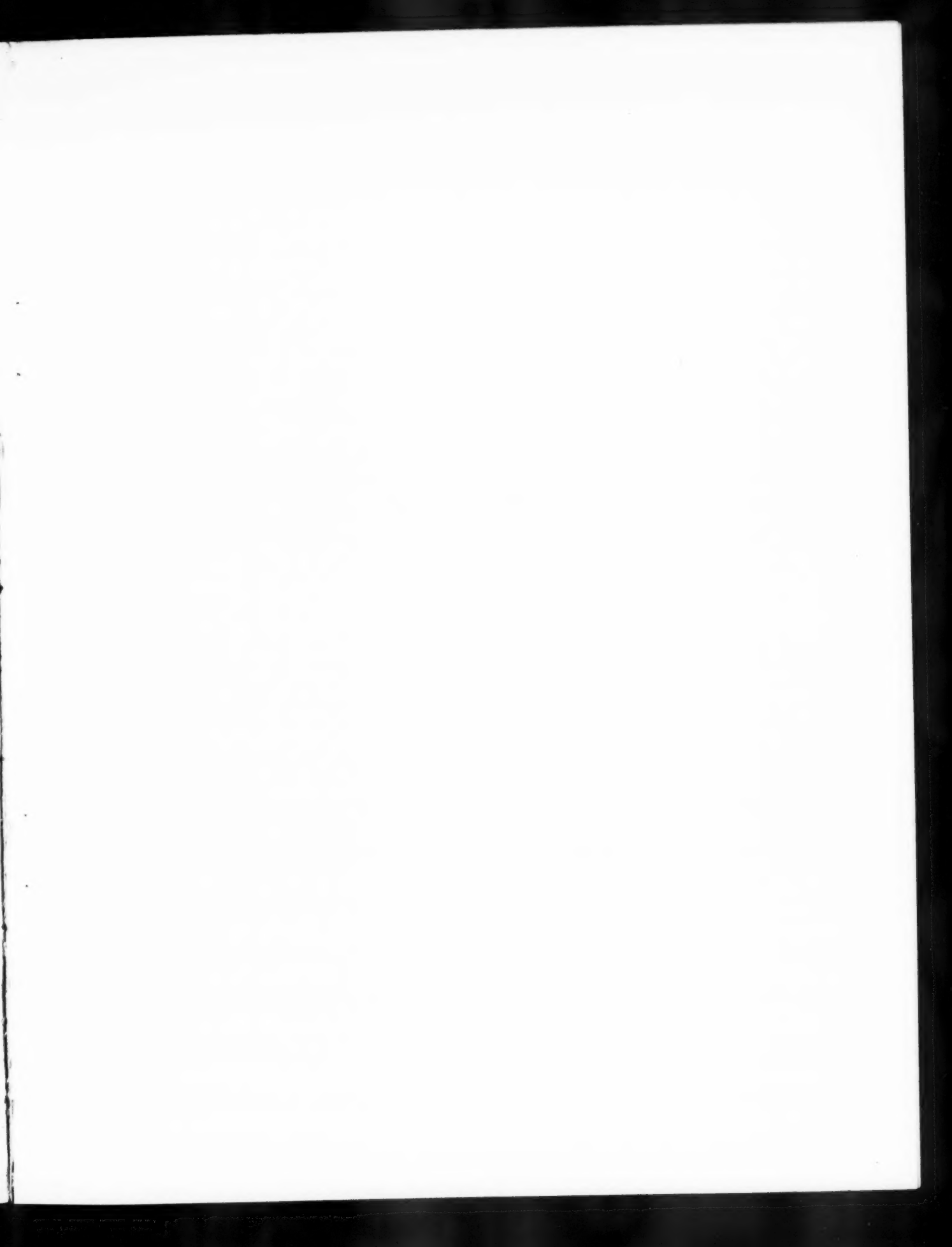
The Hon. Secretary announced the decease of Alexander Cullen, *Fellow*, elected 1898.

The following gentlemen attending for the first time since their election were formally admitted by the Chairman—viz.: William Henry Gunton, *Associate*; Stanley A. Heaps, Charles H. Freeman, Theodore Gregg, Edwin L. Lunn, Sidney Jupp, A. J. Clifford Ewen, *Licentiates*.

Mr. E. A. Rickards [*F.*] and Paul Waterhouse [*F.*] having read Papers on THE ARTISTIC DEVELOPMENT OF LONDON, a discussion ensued, and a vote of thanks, moved by Earl Beauchamp, K.C.M.G., First Commissioner of H.M. Works, and seconded by Mr. W. Whitaker Thompson, Chairman of the London County Council, was passed to the authors by acclamation.

The proceedings closed and the meeting separated at 10.

**The Church of the Holy Sepulchre, Jerusalem.**—Acknowledgment was accidentally omitted in the last number of the *JOURNAL* of the courtesy of Messrs. J. & J. Leighton, of 40 Brewer Street, Golden Square, in lending the blocks of the reproductions of the earliest woodcut representations of the Church of the Holy Sepulchre, Jerusalem, which illustrated Mr. H. W. Davies' interesting communication on the subject (pp. 240, 241).





*Yours faithfully  
Arthur J. Evans.*

ARTHUR JOHN EVANS, D Litt., F.R.S., Hon. Associate R.I.B.A.  
ROYAL GOLD MEDALLIST 1909

